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# First Principles of Music

BY

F. J. READ

LONDON: EDWARD ARNOLD

# *The Laureate Song Book.*

Adapted and Composed by

**THOMAS F. DUNHILL.**

PART I. Price 2s.

## Songs for Young Children and Junior Singing Classes, mainly Nursery Rhymes.

It is hoped that this collection will provide something to fill a want that is felt for songs of a national and traditional character suitable for younger children. Many famous Nursery tunes have suffered so much from the inadequacy of the settings which are familiar to us that we have almost ceased to believe they are good tunes at all.

The words of the songs and the airs to which they are set are in some instances quite well-known. In others, long-cherished rhymes will be found mated to new melodies, whilst in a few of the numbers both text and tune will be unfamiliar to most of those who make the acquaintance of this volume for the first time.

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## *A Song-Garden for Children.*

A COLLECTION OF CHILDREN'S SONGS.

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THE  
MUSIC  
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MIDDLE AGES

Page  
8

# FIRST PRINCIPLES OF MUSIC.



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BY

F. J. READ

MUS. DOC. (OXON.)

Sometime Professor at the Royal College of Music

FOURTH IMPRESSION

LONDON

EDWARD ARNOLD & CO.

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## PREFACE.

THE arrangement of the subjects in this book, and the manner of explaining them, are in accordance with the course adopted in the classes at the Royal College of Music, and the experience of many years tends to shew that the order is convenient, and that the explanations are understood without difficulty.

The requirements of Examinations in the Rudiments of Music have also been kept in view, and some suggestions are made as to the method of working various questions. A number of specimen questions on the different sections of each chapter are given, and these should be varied and extended by way of practice.


The second part of the book contains some useful information on subjects of which the musical student should know, at any rate, something; and it is hoped that the rudimentary knowledge acquired may prove an incentive to pursue the study of these subjects.

The author desires to acknowledge his indebtedness to Miss E. R. Daymond and Mr. T. F. Dunhill for their valuable assistance in the preparation of this book.

F. J. R.

January, 1919.

p 58743



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# PART I.

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CHAPTER		Page.
I.	NOTATION ... .. Staves, Clefs, Notes, Rests, &c.	1
,,	II. KEYS AND SCALES ... .. Tetrachords, Major Scales, Sharps and Flats, Minor Scales, Relative Keys, Chromatic Scales, &c.	8
,,	III. TIME ... .. Simple and Compound, Accent, Grouping of notes, Arrangement of rests, &c.	22
,,	IV. INTERVALS ... .. Description and classification, Intervals in major and minor keys, Inversions, Chromatic intervals, &c.	29
,,	V. TRANSPOSITION ... ..	38
,,	VI. MUSICAL TERMS ... ..	40
,,	VII. SIGNS AND ABBREVIATIONS ... ..	44
,,	VIII. ORNAMENTS ... ..	48
Specimen Examination Questions on Chapters I.-VIII. ... ..		53

## PART II.

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CHAPTER		Page.
IX.	TRIADS... .. Varieties of Triads, Triads in major and minor keys, Naming keys in which Triads occur, Inversions.	57
,,	X. CADENCES ... ..	59
,,	XI. ANCIENT MODES ... ..	61
,,	XII. OCTAVE SYSTEM ; SCORES ... ..	63
,,	XIII. SOUND ... .. Vibrations, Harmonics, Resultant tones, Temper- ament.	66
,,	XIV. THE PIANOFORTE AND ITS PREDECESSORS ...	70
,,	XV. ORCHESTRAL INSTRUMENTS ... .. Strings, Wood, Brass, Percussion, Harp, Obsolete Instruments.	71
,,	XVI. MUSICAL FORM ... .. Form of melody, Form of movement, The Suite, Sonata, Symphony, Concerto.	78
,,	XVII. GLOSSARY OF MUSICAL TERMS ... ..	82
	Specimen Examination Questions on Chapters IX.-XVI. ... ..	86

# FIRST PRINCIPLES OF MUSIC.

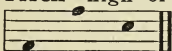
## PART I.

### CHAPTER I.

#### NOTATION.

1. **MUSICAL** sounds are represented by **NOTES**, and are named after the first seven letters of the Alphabet: A, B, C, D, E, F, G.

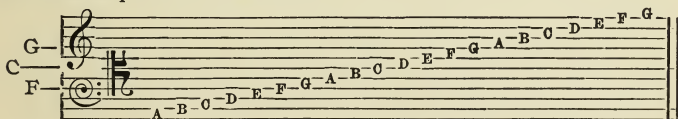
2. The notes are placed on a **STAFF** (or **Stave**) of 5 lines, so that the relative **PITCH**—high or low—of different sounds may be seen clearly:



This 5-line staff does not represent any *definite* pitch until a **CLEF** is written at the beginning. The actual pitch of the staff varying according to the particular voice or instrument for which the music is intended.

3. There are three Clefs:—the C clef: or which stands for the C nearest the middle of the Pianoforte key-board, (this particular note is called “middle C” because it is the middle line of the Great Staff,—§ 4); the G clef: indicates the G five notes *above* middle C; and the F clef: or indicates the F five notes *below* middle C.

4. The Great Staff of eleven lines is a diagram shewing at a glance the relative pitch of these clefs:

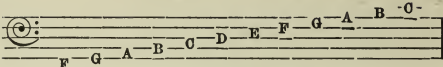


The lines and spaces are counted upwards, the alphabetical names being repeated as often as required.

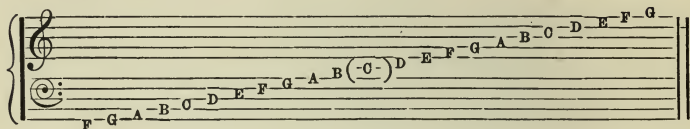
Each recurrence of a name—as it is the eighth from the original one—is called the Octave (8ve). A the 5th line is the 8ve of A the 1st space; C the 9th space is the 8ve of C the middle line; &c.

5. Any set of five lines contained in the Great Staff may be used as a 5-line staff; the most familiar are: the Treble, the highest

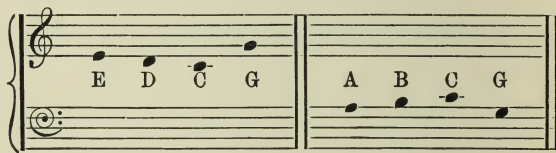
five: and the Bass, the

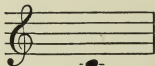
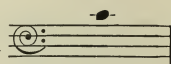
lowest five :  used either

separately, or—in the case of music for pianoforte, organ, harp, &c.—both together :



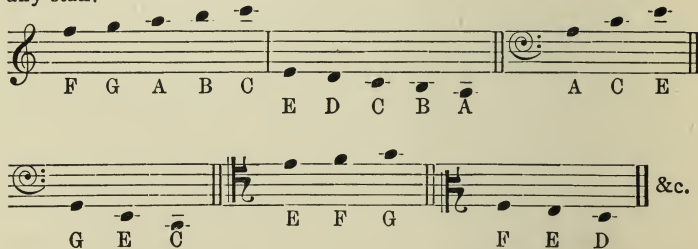
When the note middle C—between these two staves—is required, it is written on a short line called a LEDGER line :



It will be seen that  and  represent

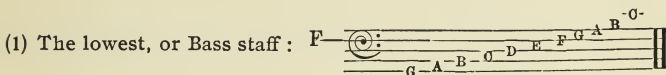
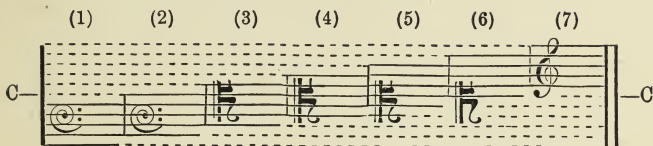
the same sound, the short line being a fragment of the middle C line of the Great Staff.

Short ledger lines are used also for extra notes above or below any staff.

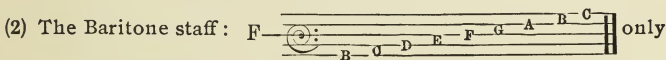


Seven different staves are obtainable from the Great Staff, and though some are seldom seen now, they may all be found in old music.

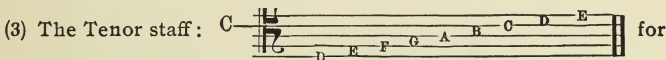
This diagram explains the whole series :—



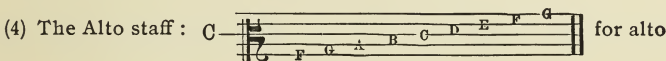
for the lower notes of the pianoforte, bass voice, and bass instruments.



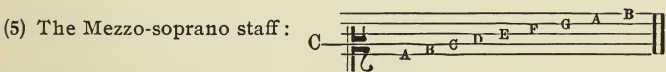
found in old music.



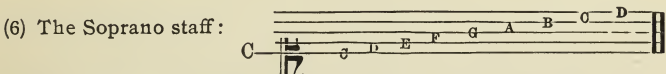
tenor voice, high notes of 'cello, &c.



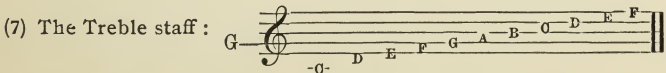
voice, viola, &c.



only found in old music.



found in old music, and in modern foreign music for soprano voice.



for the upper notes of the pianoforte, treble voice, violin, flute, &c.

All the following examples represent the same sounds, at the same pitch, as they would appear on the different staves:—

(7)  Treble.

(6)  Soprano.

(5)  Mezzo-soprano.












(4)  Alto.

(3)  Tenor.

(2)  Baritone.

(1)  Bass.


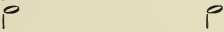
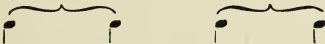
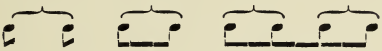

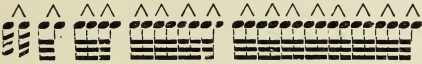
8. Notes are of various shapes in order to indicate sounds of different lengths, or different "duration." Those in common use are the following:—

The Semibreve		In America and Germany they are named	The whole note.
The Minim	 or 		The half note.
The Crotchet	 or 		The quarter note.
The Quaver	 or 		The eighth note.
The Semiquaver	 or 		The sixteenth note.
The Demisemiquaver	 or 		The thirtysecond note.


The relative value of these notes can be easily remembered: each one is half as long as the preceding: the minim is half as long as the semibreve; the crotchet is half as long as the minim, and so on.


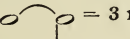
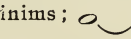


The semibreve itself, which is the standard note in modern music, is half the value of another note, the Breve:  $\text{||}\text{O}\text{||}$  or  $\text{||}\text{H}\text{||}$  now seldom seen except in Church and organ music. The following Table shows the relative value of the different notes:—

A semibreve:		is equal to:
2 minims:		each minim = 2 crotchets,
4 crotchets:		each crotchet = 2 quavers,
8 quavers:		each quaver = 2 semiquavers,
16 semi-quavers:		each semiquaver = 2 demisemi-quavers,
32 demisemi-quavers:		

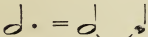
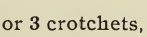
9. The stems of minims, crotchets, quavers, &c., are generally written upwards when the notes are below the middle line of the staff, and downwards when the notes are above the middle line: (see, however, Chap. XII: short score).

Notes with tails are sometimes written separately:  and sometimes grouped together, as above (see Chap. III. § 40).

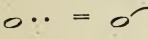
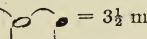
10. Two notes, of any value, and of the same pitch, may be connected by a TIE:  when the sound will be sustained for the value of the two:  = 3 minims;  = 5 crotchets, &c.

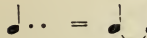
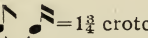
11. A dot after a note lengthens it one half:—

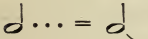

 =  or  or 6 crotchets, &c.

 =  or 3 crotchets, 6 quavers, &c.

Succeeding dots are in the same proportion; each dot is half the value of the one before:—

 =  =  $3\frac{1}{2}$  minims, 7 crotchets, &c.

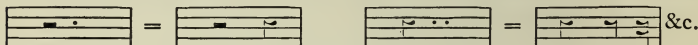
 =  =  $1\frac{3}{4}$  crotchets,  $3\frac{1}{2}$  quavers, 7 semiquavers, &c.

 =  =  $7\frac{1}{2}$  quavers, 15 semiquavers, &c.

12. RESTS shew where there should be no sound for a time. They also are of various forms, with the same names, and having the same values as the notes:—



Dots may be used after rests, and have the same effect as after notes.



### NOTES TO CHAPTER I.

§1. The term Note (Latin *Nota*, a sign) is used not only for the sign by which a sound is indicated, but also for the sound itself, and for the key of a pianoforte, &c., which produces that sound.

In France and Italy the notes are not named alphabetically, but as follows:— Do, re, mi, fa, sol, la, si. answering to C, D, E, F, G, A, B.

The origin of these names is to be found in an ancient hymn employed by Guido d'Arezzo in the 11th century.

*Ut* queant laxis  
Resonare fibris  
*Mira* gestorum

*Famuli* tuorum  
*Solve* polluti  
*Labii* reatum

*Sancte Iohannes*

Each line of the tune began one note higher than the preceding line, and in course of time the first syllable of each line of words became adopted as the name of that note.

*Ut* was changed to *Do* later, but it is still used in France.

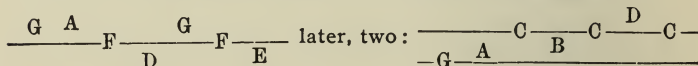
In the Tonic Sol-fa system the names are spelt in an Anglicised fashion: Doh, Ray, Me, Fah, Soh, lah, Te; Te being adopted in place of Si, because the initial letter only of each syllable is used, and S is already appropriated for Soh: d, r, m, f, s, l, t. In this system Doh is always the key-note of the Major Scale, and it is therefore known as the "movable Do" method.

In Germany the names are alphabetical, but B stands for B flat, and H is used for B natural.

§2. Staff: a "support" to the notes.

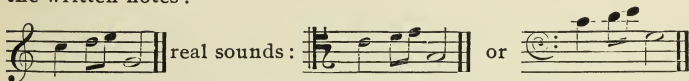
French: portée. Italian: sistema. German: linien-system.

At first only one line was used as a "guide" or "support":



Clef: Latin *clavis*, a key; a "key" to the pitch of the staff. Fr.: clef. It.: chiave. Ger.: schlüssel.

In modern music the Tenor part is often written with the G clef, it being understood that the real sounds are an octave lower than the written notes :—



Tenor (Lat. *tenere*, to hold) the part which held the principal theme in old music, the other parts being constructed above or below it.

Bass (Lat. *bassus*, low) the deepest voice.

Alto (Lat. *altus*, high) the highest man's voice : at one time called counter-tenor.

Contralto (Lat. *contra*, against) the woman's voice approximating to the alto.

Treble (Lat. *triplex*, triple,) the third voice above the tenor.

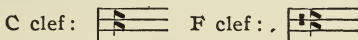
Soprano (Lat. *super*, above) the highest voice.

Mezzo-Soprano (It. *mezzo*, medium) between soprano and alto or contralto.

Baritone (Gr. *bary-tonos*—heavy, or deep toned) heavier or lower than tenor.

§5. The derivation of the word Ledger is generally ascribed to the French *léger*, light; another possible derivation is from the Latin *legere*, to lay or arrange, hence : Ledge, a shelf; ledgers, in stages of scaffolding, &c.

§7. Gregorian or Plain-song music is often written on a staff of four lines with these clefs :—



§9. Names of the notes in other countries :

	France.	Italy.	America.	Germany.
	ronde	semibreve	whole note	ganze note.
	blanche	minima } bianca }	half note	halbe „
	noire	semiminima	quarter note	viertel „
	croche	croma	eighth note	achtel „
	double croche	semicroma	sixteenth note	sechszehntel. „
Rest :	silence	pausa	rest	pause.

In old music there are to be found besides the Breve equal in length to two semibreves, the Long = two Breves, and the Large = two Longs.

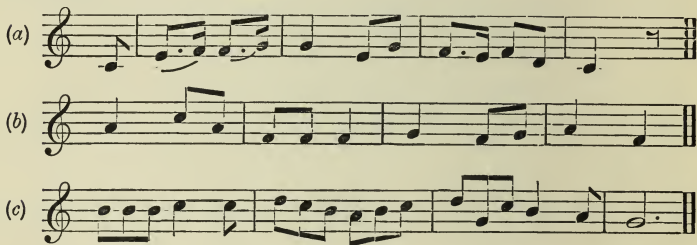
The Breve (*brevis*, short) was of course *short* in comparison with the Large and the Long, but with the introduction of much shorter notes in later times it has become a note of exceptionally *long* value in modern music.

## CHAPTER II.

### KEYS AND SCALES.

13. ORDINARY tunes or melodies are formed of notes belonging to a certain series, all of which have a definite relation to one principal note called the KEY-NOTE.

If the following examples are played or sung, it will be recognised that the principal note in Ex. (a) is C, in Ex. (b) it is F, and in Ex. (c) it is G.

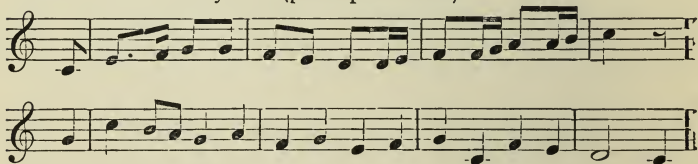


C is therefore called the key-note of (a), F the key-note of (b), and G the key-note of (c).

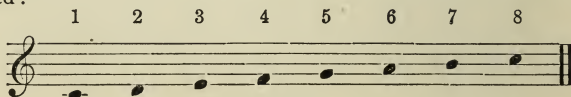
[Very many melodies end, as these do, on the key-note ; but it is not always the case.]

14. The series of notes from which the melody is formed is termed the KEY of the melody ; and these notes, arranged in alphabetical order from the key-note to its octave, form a SCALE (Latin *Scala*, a ladder or flight of steps).

Melodies in the key of C (principal note C).



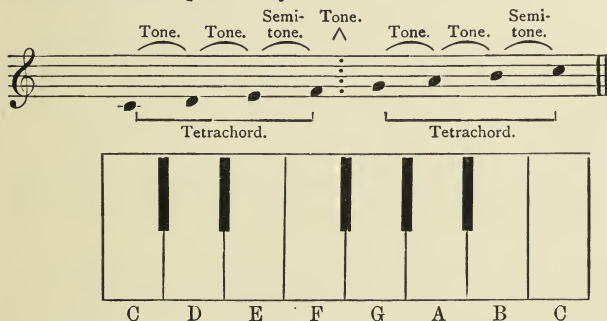
The scale of C ; the series of notes from which these melodies are formed :—



15. The notes or steps of the scale are called DEGREES; they are not all at equal distances from one another—the steps are not all of the same size—though they have that appearance on the staff.

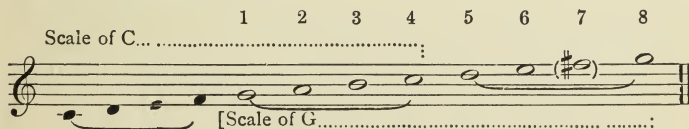
On the pianoforte it will be seen that between C and D there is a black note, which is the half tone between the two, and there is another half tone between D and E; C to D and D to E are whole tones with half tones between; between E and F there is no other sound; E to F is only a semitone or half tone.

16. These four notes in succession C, D, E, F, form a TETRACHORD, (Greek *Tetra* four, *chordē* a string); the next four notes G, A, B, C, will be found to form a similar tetrachord, with the two tones and semitone in the same order; a complete scale, then, is formed of two tetrachords separated by a whole tone.



17. Other scales are formed by making the upper tetrachord of one scale serve as the lower tetrachord of another, or the lower of one as the upper of another; the scales which are most closely connected having a tetrachord in common.

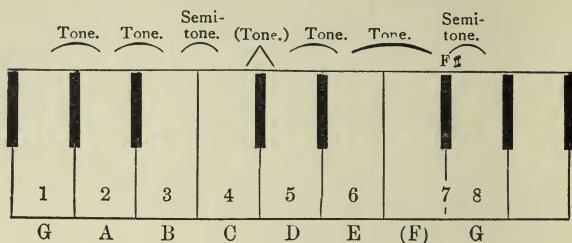
If the upper tetrachord of the scale of C is taken as the lower tetrachord of another scale, and a second tetrachord added above, the scale of G is produced—



but in order to make the new tetrachord conform to the order: tone, tone, semitone, it will be necessary to employ F sharp instead of F natural.

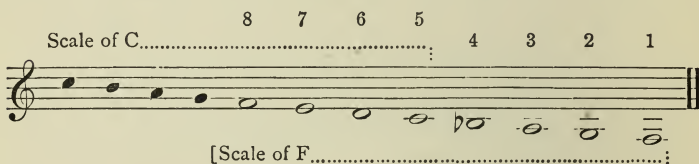
18. A SHARP (#) placed before a note raises the pitch of that note one semitone, *i.e.*, instead of playing or singing the natural note, the sound half a tone higher is substituted; on the pianoforte the

black note just above the white one (except in the case of B and E, where the semitone above is the next white note).

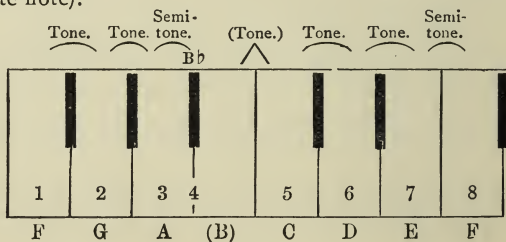


The upper tetrachord of the scale of G may be taken as the beginning of a scale on D, and so on through other keys; each new scale requiring an additional sharp to the 7th note.

19. Proceeding in the opposite direction: if the LOWER tetrachord of the scale of C is employed as the upper tetrachord of another scale, and a new tetrachord added below, producing a scale on F, B flat must be substituted for B natural so that the two tetrachords shall be separated by a whole tone, and the new tetrachord made to conform to rule:



20. A FLAT ( $\flat$ ) placed before a note *lowers* the pitch of that note a semitone, *i.e.*, in place of the natural note the sound half a tone lower is substituted; on the pianoforte the black note just *below* the white one (except in the case of C and F, where the semitone below is the next white note).





Other scales are produced by adding new tetrachords below, each new scale requiring an additional flat to the highest note of the new tetrachord (the 4th above the lower key-note).

21. The following diagram shews that the natural scale of C is the centre of the whole system of keys; that the 5th note of each scale (the first note of the upper tetrachord) becomes the key-note of the next scale in the case of all those requiring sharps; and the 5th note downwards (the highest note of the lower tetrachord) becomes the key-note of the next scale in all those requiring flats.

This is generally expressed as a Rule thus:—



























The ORDER of “sharp” keys is by 5ths *upwards* starting from C; of “flat” keys by 5ths *downwards* from C.

Scale. Sharps. none C G 1 D 2 A 3 E 4 &c.

Scale. Flats. none C F 1 B $\flat$  2 E $\flat$  3 A $\flat$  4 &c.

22. These are all MAJOR scales;—so called because the 3rd of the scale is a *major* 3rd;—two whole tones above the key-note. Minor scales will be considered later.

23. The sharps or flats required in any key are written at the beginning of the staff, immediately after the clef, and this is called the **KEY-SIGNATURE**. The following are the signatures of the major keys:—

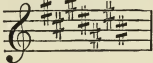
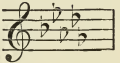
F# 5th above B			6 sharps, F, C, G, D, A, E.
B 5th above E			5 „ F, C, G, D, A.
E 5th „ A			4 „ F, C, G, D.
A 5th „ D			3 „ F, C, G.
D 5th „ G			2 „ F, C.
G 5th „ C			1 sharp, F.
C . . . . .			All naturals.
F 5th below C			1 flat, B.
Bb 5th „ F			2 flats, B, E.
Eb 5th „ Bb			3 „ B, E, A.
Ab 5th „ Eb			4 „ B, E, A, D.
Db 5th „ Ab			5 „ B, E, A, D, G.
Gb 5th „ Db			6 „ B, E, A, D, G, C.

Proceeding by 5ths upwards through the sharp keys until the key of F# is reached, it will be found that the same note is arrived at on the key-board as is reached by proceeding in 5ths downwards through the flat keys to the key of Gb; F# and Gb being merely different names for the same note on the pianoforte.



The cycle of keys may be represented thus :—


Sharp keys:  $\begin{array}{l} \text{C} \swarrow \text{G—D—A—E—B—F\#} \\ \searrow \text{F—B\flat—E\flat—A\flat—D\flat—G\flat} \end{array} \left. \vphantom{\begin{array}{l} \text{C} \swarrow \text{G—D—A—E—B—F\#} \\ \searrow \text{F—B\flat—E\flat—A\flat—D\flat—G\flat} \end{array}} \right\} \begin{array}{l} 12 \text{ keys} \\ \text{in all.} \end{array}$

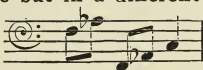
And, just as F $\sharp$  and G $\flat$  are different nomenclatures of the same key, so are C $\sharp$  (7 sharps)  and D $\flat$  (5 flats)  (enharmonic, p. 20).

When writing key-signatures, care must be taken to place the sharps or flats in the proper order, as above : F $\sharp$  always stands first, C $\sharp$  second, &c. ; B $\flat$  first, E $\flat$  second, &c.


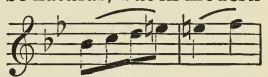
The last sharp is always the 7th of the major key ; the last flat is always the 4th of the major key.

24. ACCIDENTAL sharps, flats, or naturals are those which occur "accidentally," i.e., do not belong to the key-signature ; the natural (♮) contradicts a previous sharp or flat, whether in the key-signature or as a previous "accidental." The effect is, of course, to raise a flat note—or lower a sharp note—a semitone.

An accidental affects all the following notes of the same pitch in the whole of the bar :  The last three G's are all sharp.

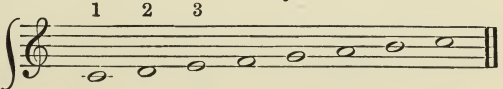
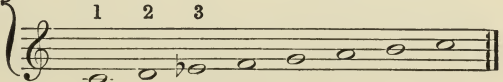
A note of the same name but in a different octave will have the accidental marked again : 

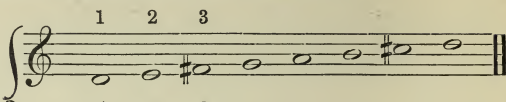
If the last note in a bar has an accidental, and the first note in the next bar is the same note again, the accidental governs both :

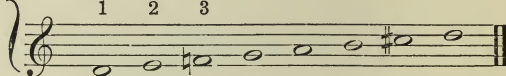
 both E's should be natural ; but in modern music the accidental is generally repeated : 

#### MINOR KEYS AND SCALES.

25. A minor key or scale is one in which the third note is a *Minor* 3rd—only a tone and a half above the key-note.

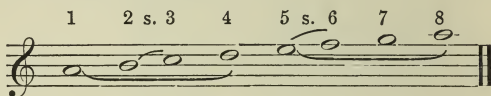
Scale of C major.   
 „ „ C minor. 

Scale of D major. 

„ „ D minor. 

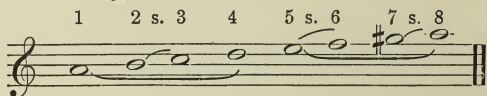
The order of tones and semitones in a minor scale is different from that in a major scale, and the two tetrachords are not alike.

26. The ancient form is that of the natural scale beginning on A—semitones occurring between 2 and 3 and 5 and 6; the 6th and 7th being minor as well as the 3rd.



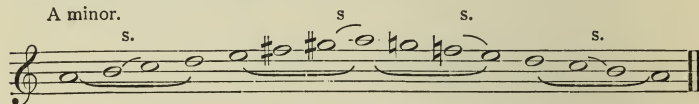
This is called the *NORMAL* form, still in use descending, but not often ascending, because of the unsatisfactory effect of the 7th rising a whole tone to the key-note.

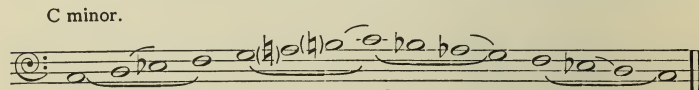
To obviate this, the 7th is often raised a semitone by an accidental. This is called the *HARMONIC* form, as it is chiefly for reasons connected with Harmony that the alteration is made.



The *Harmonic* form has semitones between 2 and 3, 5 and 6, and 7 and 8.

But this form of scale has a gap of a tone and a half between 6 and 7; and when it is desired to secure an unbroken ascending melodic progression at this point, the 6th is raised a semitone as well as the 7th; this is termed the *MELODIC* form. In descending, the original *Normal* form is generally reverted to.

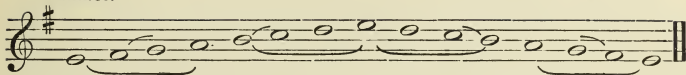
A minor. 

C minor. 

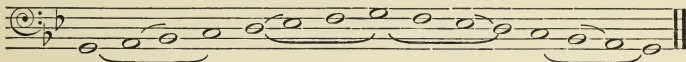
The three forms in which the minor scale is written are therefore:

(a) The *NORMAL*, exactly in accordance with the key-signature, both ascending and descending.

E minor.

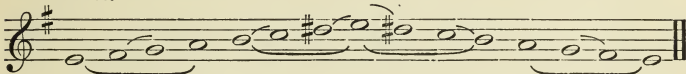


G minor.

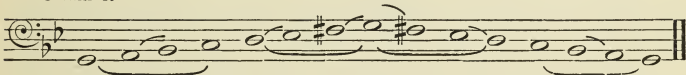


(b) The HARMONIC: with the 7th raised a semitone, both ascending and descending.

E minor.

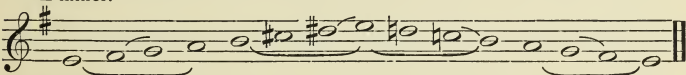


G minor.

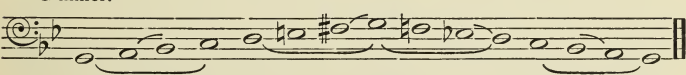


(c) The MELODIC or Arbitrary: with the 6th and 7th both raised a semitone in ascending, but lowered again in order to agree with the key-signature in descending.

E minor.



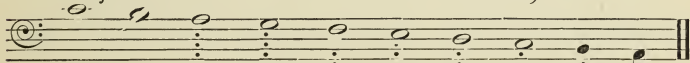
G minor.



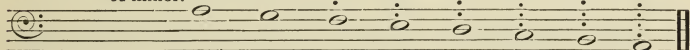
It should be noticed that all the differences are in the *upper* tetrachord of the scale; the lower tetrachord is never varied.

27. The normal scale of A minor consists entirely of natural notes, like the scale of C major. These two keys are therefore termed RELATIVE keys; the relationship being that they are both composed of the same notes, though they start on different key-notes:

C major.



A minor.



The same relationship exists between other major and minor keys: G major and E minor, F major and D minor, &c. **RELATIVE** keys are therefore: two keys—a major key and a minor key—which have the same key-signature. Their key-notes are a minor 3rd (three semitones) apart, that of the major key being always the upper one of the two.

## TABLE OF RELATIVE KEYS.

Major Key.	Minor Key.	Normal.	Harmonic.	Melodic.
F $\sharp$	D $\sharp$			
B	G $\sharp$			
E	C $\sharp$			
A	F $\sharp$			
D	B			
G	E			
C	A			
F	D			
B $\flat$	G			
E $\flat$	C			
A $\flat$	F			
D $\flat$	B $\flat$			
G $\flat$	E $\flat$			

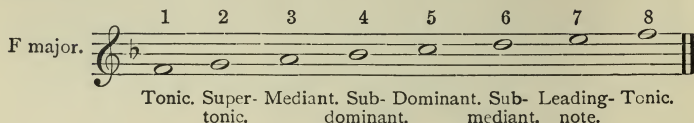
28. The term **TONIC** minor signifies the minor scale or key which has the same Tonic, or key-note (§ 31) as a given Major key; and Tonic major signifies the major scale or key which has the same Tonic as a given minor key:—C minor is the Tonic minor of C major; A major is the Tonic major of A minor, &c.; The key-signatures will then be different; the minor key has 3 sharps less, or 3 flats more than its Tonic major;—or their equivalents, (see G and D):—

B major.		B minor.		(Relative of D major.)
E „		E „		( „ G „ )
A „		A „		( „ C „ )
D „		D „		( „ F „ )
G „		G „		( „ Bb „ )
C „		C „		( „ Eb „ )
F „		F „		( „ Ab „ )
Bb „		Bb „		( „ Db „ )
Eb „		Eb „		( „ Gb „ )

29. The connection of different keys through tetrachords in common, which was observed in the Major scales (§ 17), does not hold good in the case of Minor keys, as the two tetrachords are not alike: but the Rule as to the Order of keys is the same: keys with sharps by 5ths upwards, starting from the natural scale of A; and keys with flats by 5ths downwards from A.

30. The Major and Minor scales are **DIATONIC** scales; (Greek *dia* through, *tonos* tone); scales which proceed through the tones or notes of definite keys.

31. The notes or degrees of a scale have TECHNICAL names which are as follows:—



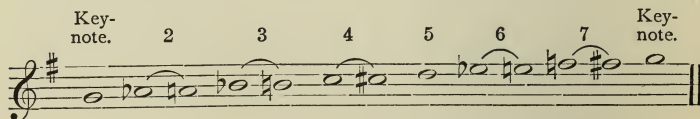
1. The Tonic, the principal note, the key-note.
2. Supertonic: the note next above the tonic.
3. Mediant: the note midway between tonic and dominant.
4. Subdominant: the under dominant, a 5th *below* the upper tonic, as the dominant is a 5th *above* the lower tonic.
5. Dominant: the note next in importance to the tonic, the "ruling" note; the harmony belonging to it has a dominating influence on the key.
6. Submediant: the note midway between the upper tonic and the subdominant.
7. Leading-note: the note which in most progressions leads to the tonic.
8. Tonic, the 8ve of the lower tonic.

#### CHROMATIC SCALE.

32. This kind of scale proceeds by semitones throughout. On the pianoforte every note is played, white and black, so that there are 13 different sounds in the octave. The relationship to the key is preserved by retaining all the notes which belong to the key—(whether major or minor)—and writing accidental sharps, flats, or naturals, for the semitones between.

33. There are two ways of writing it.

(a) The HARMONIC form—which agrees with the harmony (the chords) most closely connected with the key—is constructed according to this rule: one key-note and one fifth, two of each of the other notes of the scale:—



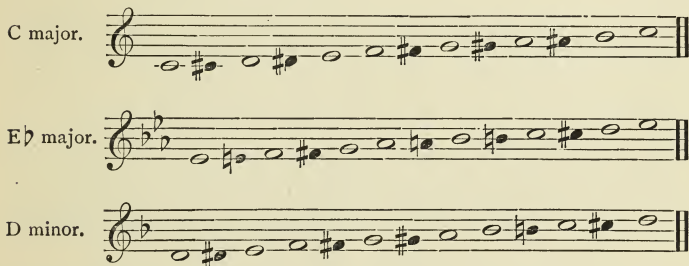
Reckoned as intervals (Chap. IV.) the notes are: the key-note, minor and major 2nd, minor and major 3rd, perfect and augmented 4th, perfect 5th, minor and major 6th, minor and major 7th, octave.



In other words, all the perfect intervals, all the possible major and minor intervals, and the augmented 4th as the middle note.

This form is inflexible, whether the key is major or minor, and whether ascending or descending. In a major key it necessitates nine accidentals ascending, and six descending; in a minor key six ascending, and nine descending.

(b) The ARBITRARY form, which is often used simply with the object of reducing the number of accidentals, is as follows: ascending; each note of the scale, first according to the key, and then raised by means of a  $\sharp$  or  $\natural$  where there would otherwise be a whole tone from that note to the next:—



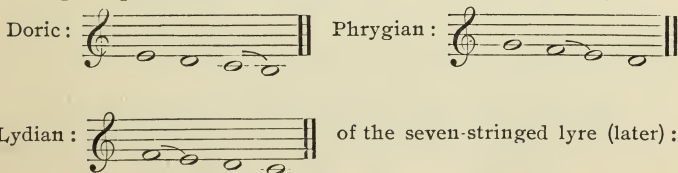
In descending, the notation generally conforms to the harmonic plan (a). Rule (ascending): major key; no extra notes between 3rd and 4th, and 7th and 8th. Minor key: no extra notes between 2nd and 3rd, and 5th and 6th. Semitones occur naturally in all these places. In both major and minor keys there will be five accidentals only in the ascending scale.

The popular formula, "sharps up and flats down," only roughly expresses the idea, as in every case the sharpened 4th of the key is used, never the flattened 5th. Some write the minor 7th instead of the sharpened 6th ascending, this necessitates one more accidental.

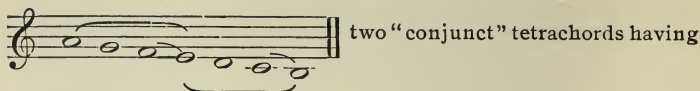
#### NOTES TO CHAPTER II.

§ 16. The ancient Greek system was one of Tetrachords.

The principal Diatonic tunings were, of the four-stringed lyre :



of the seven-stringed lyre (later) :



the middle note E common to both.

§§ 18, 20. A double sharp (x) raises the pitch of a sound a whole tone, and a double flat (♭♭) lowers it a whole tone.

§ 24. In much old pianoforte music the accidental governs all notes of the same name, in any octave, which are contained in the bar.

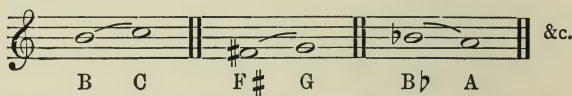
§ 25. The original (normal) form of the Minor scale is the ancient *Æolian*, Chap. XI.

§ 30. Other ancient forms of Diatonic scale are described in Chap. XI.

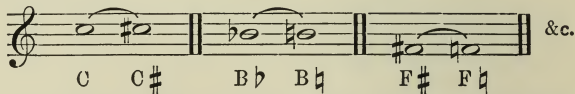
§ 32. The Greek Chromatic tetrachord was one in which the 2nd string was lowered a semitone : there were

consequently two semitones in succession. (*Chroma*, colour, modification, ornamentation.)

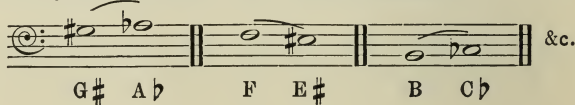
A DIATONIC semitone is one which is to be found in a diatonic tetrachord or scale, and is expressed by two notes of different alphabetical names :—



A CHROMATIC semitone is one which only occurs in a chromatic tetrachord or scale :—one expressed by two notes with the same alphabetical name :—




An ENHARMONIC change is a change in the *name* of a note without—on keyed instruments—any change of pitch :—





On the pianoforte, organ, &c., each note of the key-board except  $G \sharp$  does duty for three differently named notes :

3.	(rare)	$B \times$	$F \flat$	$E \times$	$C \flat$	
2.		$D \flat$	$E \flat$	$G \flat$	$A \flat$	$B \flat$
1.		$C \sharp$	$D \sharp$	$F \sharp$	$G \sharp$	$A \sharp$

1.	C	D	E	F	G	A	B	(C)
2.	$B \sharp$	$C \times$	$F \flat$	$E \sharp$	$F \times$	$B \flat$	$C \flat$	

3.	(rare)	$D \flat$	$E \flat$	$D \times$	$G \flat$	$A \flat$	$G \times$	$A \times$
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In singing, and on stringed instruments, (violin, &c.) sounds differently named in this manner (such as  $F \sharp$  and  $G \flat$ ), are not *absolutely* identical in pitch, and this very small difference is known as the Enharmonic interval (§ 129).

## FOREIGN TERMS.

	French.	Italian.	German.
Sharp	dièse	diesis	kreuz, or affix : is
$[F \sharp$	fa dièse	fa diesis	Fis
$A \sharp$	la dièse	la diesis	Ais]
Flat	bémol	bemolle	be, or affix : es, or s only after a vowel.
$[G \flat$	sol bémol	sol bemolle	Ges
$E \flat$	mi bémol	mi bemolle	Es]
Natural	bécarre	bequadro	quadrat
Major	majeur	maggiore	dur
Minor	mineur	minore	moll
Scale	gamme	scala	leiter

## CHAPTER III.

### TIME.

34. MUSIC is marked off by upright Bar-lines into definite sections called BARS. Each bar is divisible into BEATS; the number and quality of the beats in a bar constitute what is called the TIME of the music.

35. Each bar contains either two beats (duple time), three beats (triple time), or four beats (quadruple time):—

Duple.	Triple.	Quadruple.
1      2	1      2      3	1      2      3      4

36. If the beats, as above, are of the value of *simple* minims, crotchets, or quavers—which divide naturally into halves, quarters, &c.—the time is SIMPLE.

If the beats are of the value of *dotted* minims, crotchets, or quavers—which divide naturally into threes, sixes, &c.—the time is COMPOUND.

Compound Duple.	Compound Triple.	Compound Quadruple.
1      2	1      2      3	1      2      3      4

37. The Time is indicated at the beginning by two figures—a fraction of a semibreve—denoting the value of the bar. This is called the TIME-SIGNATURE.

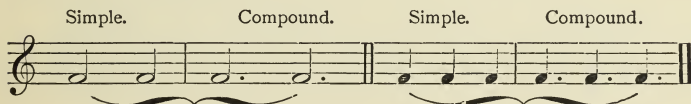
In Simple time the fraction represents exactly the number of beats, and the value of those beats; *e.g.*,  $\frac{3}{4}$ : three-quarters of a semibreve—three crotchets—in a bar.

In the Compound times, as a dotted note is not an aliquot part of a semibreve, a note of smaller value than the beat is taken as the denominator: *e.g.*, compound duple: | ♪. ♪. | a dotted crotchet cannot be represented by any figure; but a quaver, which is a third of the beat, is an aliquot part of a semibreve; the denominator will therefore be 8 (= quaver), and as there are three quavers to each dotted crotchet the numerator will be 6, and the time-signature  $\frac{6}{8}$ .

It must be borne in mind that in compound times the lower figure does not represent the beat, but a *third of the beat*; and the upper figure does not show the actual number of beats till it is divided by three; *e.g.*,  $\frac{9}{16}$  means nine semiquavers in a bar, it is compound time, so there are three semiquavers to each beat, and consequently three beats:—



38. Every Simple time has its corresponding Compound time, and every Compound time its corresponding Simple time, *i.e.*, the time which has the same number of beats in the bar, but with this difference, that each beat in Simple time is of the value of a simple note, and in Compound time of the value of a dotted note.



To find the Compound form of a Simple time, the upper figure must be multiplied by 3 and the lower figure by 2:

$$\text{Ex. } \frac{2}{4} \times \frac{3}{2} = \frac{6}{8} \mid \frac{3}{4} \times \frac{3}{2} = \frac{9}{8} \mid \frac{4}{4} \times \frac{3}{2} = \frac{12}{8} \text{ \&c.}$$

To find the Simple form of a Compound time, the figures must be divided by the same numbers:—

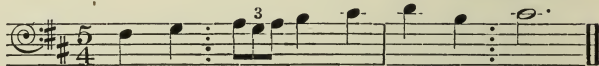
$$\text{Ex. } \frac{6}{8} \div \frac{3}{2} = \frac{2}{4} \mid \frac{9}{8} \div \frac{3}{2} = \frac{3}{4} \mid \frac{12}{8} \div \frac{3}{2} = \frac{4}{4} \text{ \&c.}$$

## TABLE OF TIME-SIGNATURES.

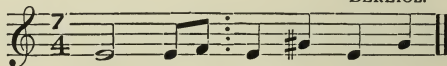
	Simple.	Compound.
Duple.	$\frac{2}{2}$  	$\frac{6}{4}$  
	$\frac{2}{4}$  	$\frac{6}{8}$  
	$\frac{2}{8}$  	$\frac{6}{16}$  
Triple.	$\frac{3}{2}$   	$\frac{9}{4}$   
	$\frac{3}{4}$   	$\frac{9}{8}$   
	$\frac{3}{8}$   	$\frac{9}{16}$   
Quadruple.	$\frac{4}{2}$    	$\frac{12}{4}$    
	$\frac{4}{4}$    	$\frac{12}{8}$    
	$\frac{4}{8}$    	$\frac{12}{16}$    

Occasionally there will be found music written in such irregular times as  $\frac{5}{4}$   $\frac{7}{4}$  &c., but these on examination will generally prove to be merely the combining of two different regular times.

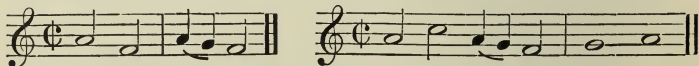
TSCHAIKOWSKY.



BERLIOZ.



Four crotchets in a bar is called Common time, and is often indicated in the signature by the old sign **C**. **C** stands for common time alla breve—time in which the Breve is taken as the standard note instead of the semibreve; two or four minim beats in a bar:



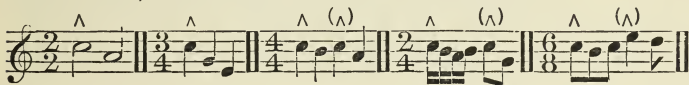
39 The Bar-lines not only mark off the music into sections, but they also shew where the natural accents occur.

ACCENT is the stress or weight which is placed regularly on certain notes, just as it is on certain syllables in verse :—

Wel<sup>^</sup>come si<sup>^</sup>lence, wel<sup>^</sup>come pe<sup>^</sup>ace.

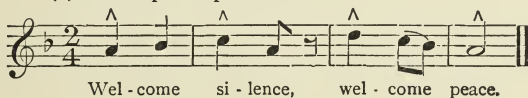
Hail<sup>^</sup> to the chief who in tri<sup>^</sup>umph ad<sup>^</sup>vances.

The first note in every bar is accented (in quadruple times the third beat also, but less strongly); and if a beat is divided into smaller notes, the first note of each beat is accented :—

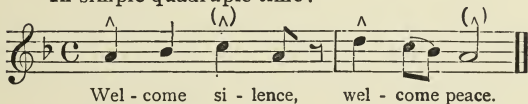


The two lines of verse given above would therefore be "barred" musically :—

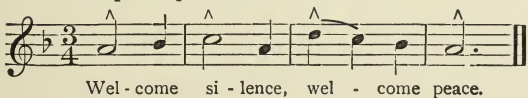
(a) In simple duple time :—



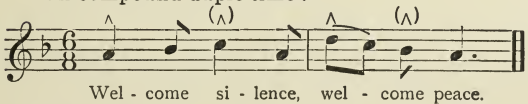
In simple quadruple time :—



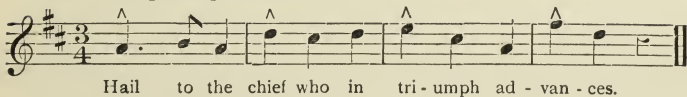
In simple triple time :—



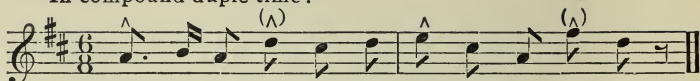
In compound duple time :—



(b) In simple triple time :—



In compound duple time :—



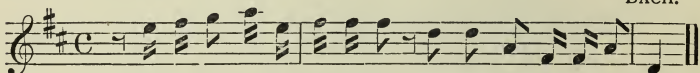
Hail to the chief who in tri-umph ad - van - ces.

40. Quavers, semiquavers, &c., are generally grouped together by joining the tails; these groups are arranged so as to shew clearly the divisions of the bar and the value of the beats :—



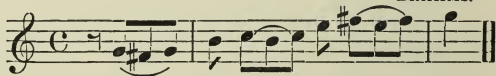
In vocal music notes are not grouped together which are sung to separate syllables :—

BACH.

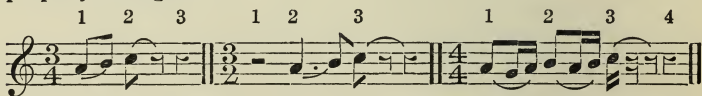


They re-joic-ed ex-ceed-ing-ly, and com-ing in - to the house  
and sometimes in instrumental music the grouping is according to the phrasing :—

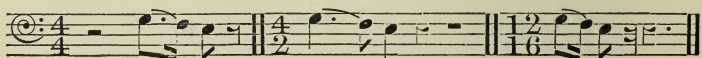
BRAHMS.








41. Care is also taken to preserve the natural divisions of the bars and beats when using rests. When a bar is only partly taken up with notes it is completed with rests strictly in accordance with the time; any unfinished beat is made up first, then the other beats properly arranged :—

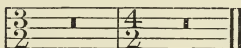
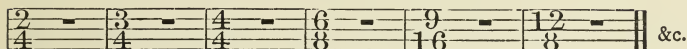


In simple quadruple times—and sometimes in compound quadruple—one single rest is used for the *first* or *second half* of the bar.

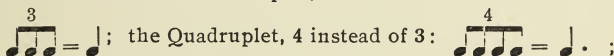


In compound times if the second and third parts of a beat are silent, two separate rests are used.  $\frac{6}{8}$   | not  $\frac{6}{8}$   | the beat is  or —not —so the crotchet is made up first and another rest written for the dot or quaver.

Silence for a whole bar is indicated by a semibreve rest in any time except  $\frac{3}{2}$  and  $\frac{4}{2}$  when a breve rest should be used.

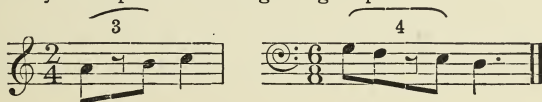


42. Beats are sometimes divided into irregular groups of notes. The most common are : the triplet, 3 instead of 2 of the same kind :

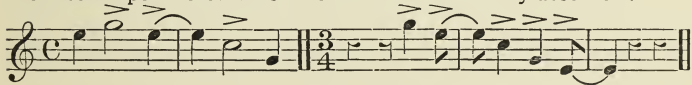


the Quintuplet, 5 instead of 4 ; &c. There are other irregular groups, and a glance at the context will shew what the total value of the group should be.

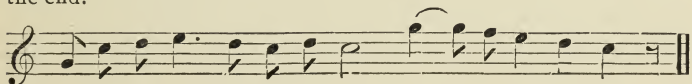
Rests may form part of an irregular group :—



43. SYNCOPATION : an alteration of the natural rhythm by placing the accent upon notes which would not be naturally accented :



44. BARRING : *i.e.*, dividing unbarred music into bars :—This is not always quite simple, but the following suggestions may be useful : (a) First endeavour to ascertain the rhythm of the music given : (b) look out for long notes, which would generally begin on an accented beat ; (c) tied notes would generally indicate the connection of notes in different beats. (d) Notice the cadence at the end.





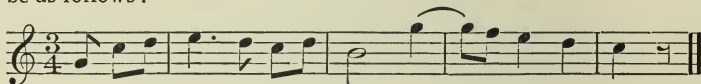
(a) The first seven notes would seem to indicate a compound time with beats =  $\text{♩}$ . but after them is found a minim, which would be impossible in  $\frac{6}{8}$   $\frac{9}{8}$  or  $\frac{12}{8}$ ; at the end are also found successive crotchets, which would be impossible too, in either of those times.

(b) The minim, a long note, would probably come on an accented beat.

(c) The two tied notes suggest a bar-line between them, otherwise the crotchet might have been dotted.

(d) The cadence would most properly end on an accented beat.

If bar-lines are placed before the minim and between the two tied notes,  $\frac{3}{4}$  time suggests itself, and the barring and grouping would be as follows :



### NOTES TO CHAPTER III.

§ 34. Originally the Bar was the upright line itself, but the term has become applied to the music between two bar-lines, and is now generally so understood. Some use the term "measure" for the distance from one bar-line to another; (Fr. *mesure*, It. *misura*, Ger. *takt*.) The Beat is so called from the movement of the hand or *bâton* at the divisions of the bar or measure when beating time.

The Time of a piece of music must not be confused with the term *Tempo*. Time means the value and rhythm of the bars; *Tempo* means the pace—slow or fast—of the performance.

The pace is indicated by such words as *Adagio*, *Allegro*, &c.: and more exactly by a metronome mark: (a) M.M.  $\text{♩} = 60$ .

(b) M.M.  $\text{♩} = 120$ , &c., which mean that by the metronome, a mechanical contrivance for measuring beats, (a) should be at the rate of 60 crotchets a minute, (one each second) and (b) at the rate of 120 quavers a minute (two each second), &c.

§ 37. The term Compound is sometimes explained as meaning a time in which each *bar* is compounded of 2, 3, or 4 bars of simple triple time; e.g.,  $\frac{6}{4}$  = two bars of  $\frac{3}{4}$ ;  $\frac{9}{8}$  = three bars of  $\frac{3}{8}$ , &c. Sometimes it is explained as meaning that each beat is compounded of two unequal notes: a crotchet and a quaver; a quaver and a semi-quaver, &c.

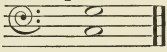
§ 38. The sign C for common time was originally an incomplete circle indicating imperfect time: the complete circle, the symbol of perfection, indicated Perfect (triple) time.



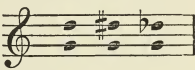
## CHAPTER IV.

### INTERVALS.

45. THE distance from one note to another is called an INTERVAL.

An interval is counted inclusively, as to the number of alphabetical degrees it contains, either upwards or downwards. 

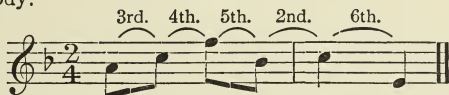
is a 5th, because C, D, E, F, G = five degrees upwards, or G, F, E, D, C = five degrees downwards.

The numerical name depends entirely upon the number of degrees included, quite regardless of any sharps or flats : 

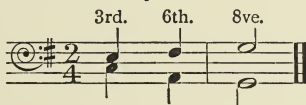
are all 5ths, though of different kinds or qualities, as they are all G to D.

The quality of an interval depends upon the number of semitones it contains, as will be explained later.

Melodic intervals are those in which the notes occur in succession, as in a melody.



Harmonic intervals are those in which the two notes are sounded together, and so produce harmony.

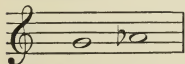


46. There are various classifications of Intervals :

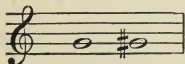
#### (a) DIATONIC AND CHROMATIC.

Diatonic are those which occur in a diatonic scale, either major or minor.

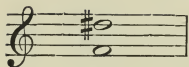
Chromatic are those which occur only in a chromatic scale, and necessitate the use of accidentals.



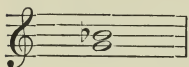
is a diatonic semitone in E $\flat$  and A $\flat$  major ; C, F, and A $\flat$  minor.



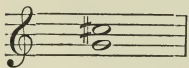
is a chromatic semitone, for in no diatonic scale is the same alphabetical name employed more than once.



is a chromatic interval; these two notes do not occur in any diatonic scale.



is a diatonic interval in F, B♭, E♭, and A♭ major; F, D, G, and A♭ minor, and C minor (normal); it would be chromatic in other keys.

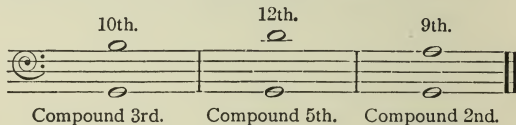


is diatonic in D major, and D and B minor; chromatic in other keys.

### (b) SIMPLE AND COMPOUND.

47. Simple intervals are those which do not exceed the compass of an octave.

Compound: any which are greater than an octave;—they are merely duplications of the simple ones.

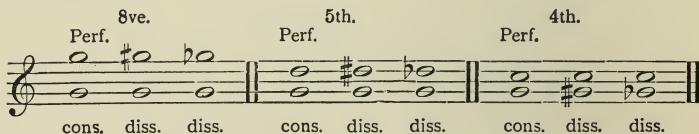


### (c) CONSONANT AND DISSONANT.

48. Consonant intervals are those which sound more or less complete:—the Unison, 3, 4, 5, 6, 8. Dissonant intervals have an incomplete, unfinished effect, and require "resolving" into some other interval; all 2nds and 7ths and all augmented and diminished intervals are dissonant.

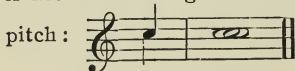
49. Of the consonant intervals there are two kinds, perfect and imperfect.

The perfect consonances, unison, 4, 5, and 8, admit of no variation without their character being entirely altered from consonant to dissonant:—



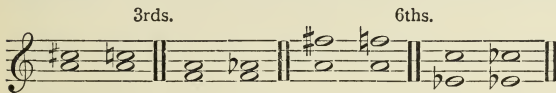
Perfect intervals agree with the major scale of the lower note of the two.

The unison—two voices or instruments sounding the same note—is included among the intervals, although there is no difference of



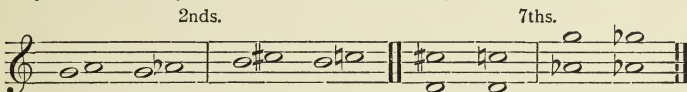
50. The Imperfect consonances—3rd and 6th—are variable, they may be either major or minor without losing their consonant character.

Major intervals (like the perfect) agree with the major scale of the lower note. Minor intervals are a semitone smaller than the major:—



Major. Minor. Major. Minor. Major. Minor. Major. Minor.—All consonant.

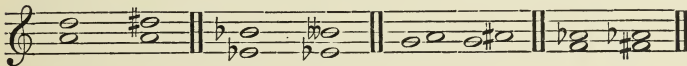
51. The dissonant intervals—2nds and 7ths—are also variable, they may be either major or minor, but will always be dissonant:—



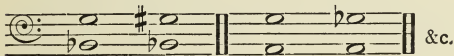
Major. Minor. Major. Minor. Major. Minor. Major. Minor.

52. Augmented intervals are a semitone larger than Perfect or Major intervals; Diminished intervals a semitone smaller than Perfect or Minor intervals. They are all dissonant.

Perf. 4th. Aug. 4th. Perf. 5th. Dim. 5th. Ma. 2nd. Aug. 2nd. Mi. 3rd. Dim. 3rd.



Ma. 6th. Aug. 6th. Mi. 7th. Dim. 7th.

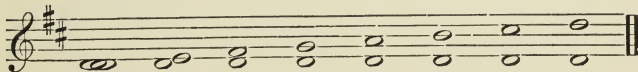


&c.

### DIATONIC INTERVALS IN A MAJOR KEY.

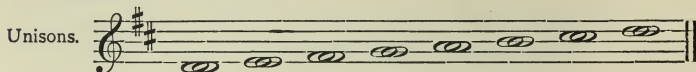
53. From the key-note to any other note of the major scale is either a perfect or major interval:—the 4, 5 and 8 are perfect; the 2, 3, 6, 7 are major.

Perfect. Major. Major. Perfect. Perfect. Major. Major. Perfect.  
Unison. 2 3 4 5 6 7 8

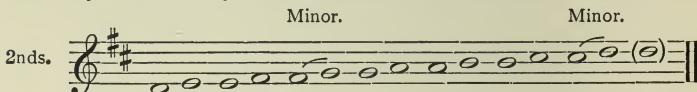


The Major scale is therefore sometimes described as a scale composed of perfect and major intervals.

Intervals formed on notes other than the key-note are various as to size or quality. Unisons are naturally all perfect, they are merely doublings of the same note :

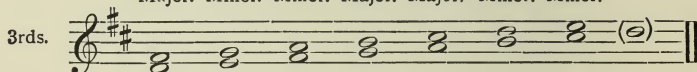


Seconds are all major except 3 to 4 and 7 to 8 where the semitones naturally occur :—major 2nd a whole tone, minor 2nd a semitone :



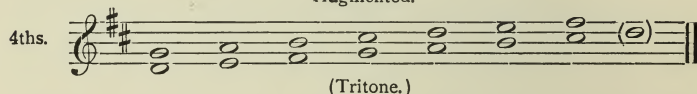
Thirds: major—two whole tones—on 1, 4, 5; the others are minor—one tone and a half :

Major. Minor. Minor. Major. Major. Minor. Minor.



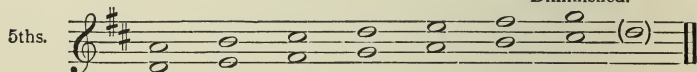
Fourths: all perfect—two tones and a half—except the one on 4, which is augmented—three tones, and therefore known as the Tritone :

Augmented.



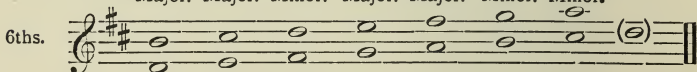
Fifths: all perfect—three tones and a half, except the one on the 7th, which is diminished :

Diminished.



Sixths: major—4½ tones, on 1, 2, 4, 5; the others are minor :

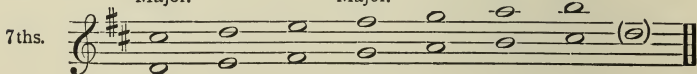
Major. Major. Minor. Major. Major. Minor. Minor.



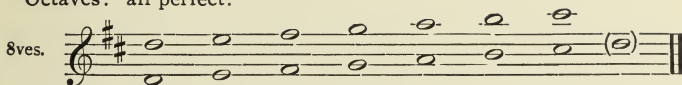
Sevenths: major—a semitone less than an octave—on 1 and 4; all the others are minor :

Major.

Major.



Octaves: all perfect.



51. The quality of an interval may be determined either by counting the number of tones and semitones it contains, or by comparing it with the major scale of the lower note.

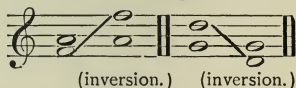
Leaving the unisons out of account, it will be found that there are 49 different intervals in any key. There are 7 different notes in a scale and 7 different intervals on each note:  $7 \times 7 = 49$ .

The following Table of Intervals comprises all those which can be formed on any given note. They do not all belong to the key of that note.

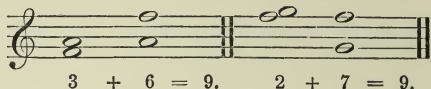
	Diminished.	Minor.	Perfect.	Major.	Augmented.
Unison.					
2nds.					
3rds.					
4ths.					
5ths.					
6ths.					
7ths.					
8ves.					

## INVERSION OF INTERVALS.

55. The inversion of an interval—turning it upside down—is, technically, placing *either* the lower note an octave higher or the upper note an octave lower—not both.



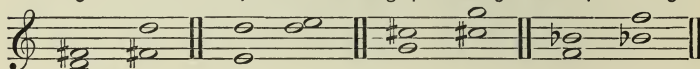
An interval and its inversion added together produce the number 9.



The compass of the two extreme notes is an octave, but the sum of the two intervals is 9, because the middle note is counted twice.

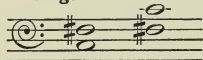
56. The quality of an interval changes to the opposite quality when inverted, except in the case of the perfect intervals, which invert into perfect intervals.

Ma. 3rd. Mi. 6th. Mi. 7th. Ma. 2nd. Aug. 4th. Dim. 5th. Perf. 4th. Perf. 5th.



57. The augmented 4th—Tritone—on the subdominant requires special attention; it is the only augmented interval found in a major key, and its inversion—diminished 5th on the leading-note—is the only diminished interval in a major key; and they are both intervals which indicate the major key to which they belong.

Aug. 4th. Dim. 5th.



The only major key in which either of these

could occur is G major; the F sharp shews that the interval belongs to a key which has at least *one* sharp; the C natural shews that the key has not more than one, otherwise the C would be sharp.

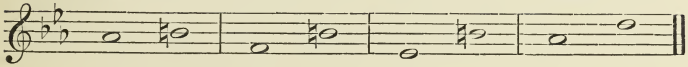
## INTERVALS IN THE MINOR KEY.

53. In the Normal form of the minor key there are no new intervals, but their distribution is different to that in the major key (§ 53).

In the Harmonic form there are, besides perfect, major and minor intervals, four augmented intervals, producing by inversion four diminished intervals.

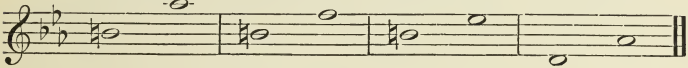
C minor.

Augmented 2nd. Augmented 4th. Augmented 5th. Augmented 4th.

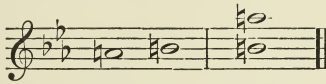


Inversions.

Diminished 7th. Diminished 5th. Diminished 4th. Diminished 5th.



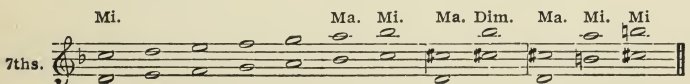
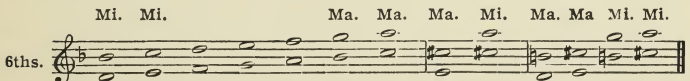
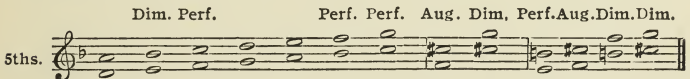
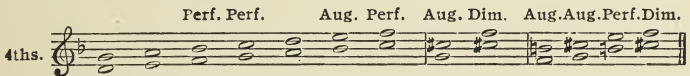
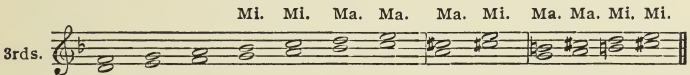
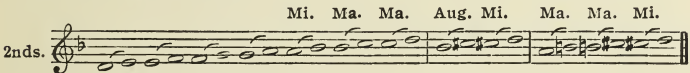
In the Melodic or Arbitrary form there is no Augmented 2nd or Diminished 7th.



Major 2nd. Minor 7th.

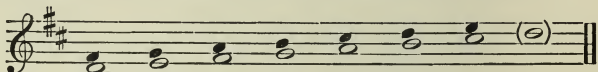
The following List contains all the diatonic intervals occurring in a minor key, with the variations from the Normal form caused by the use of the Harmonic or Melodic:—

D minor. Normal. Harmonic. Melodic.  
Unisons and 8ves all perfect.



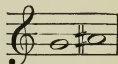


59. If it is required to find certain intervals belonging to a particular key—for instance, the minor 3rds which occur in D major—and it cannot be remembered exactly where they come; the scale of the key should be written out first, and then a 3rd, (or whatever interval is asked for), on every note, as in par. 53 and 58; by measuring them carefully the required intervals will be found.



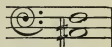
If an interval is given, and it is required to name the key or keys to which it belongs, the procedure is as follows:

(a) Required: the key to which this interval belongs:



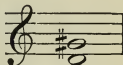
an augmented 2nd is only found between the 6th and 7th of a harmonic minor scale; therefore G must be the 6th, and A# the 7th, and the key: B harmonic minor.

(b) Required: the key to which this interval belongs:



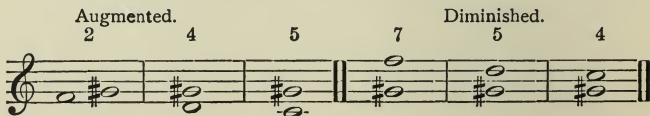
a diminished 4th is the inversion of an augmented 5th, and that only occurs between the 3rd and 7th of a harmonic or melodic minor scale. F is the 3rd and C# the 7th, therefore the key is D minor harmonic or melodic.

(c) Required: the keys in which this interval occurs:

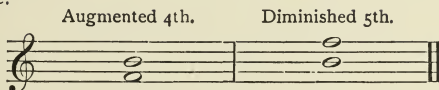


There is one augmented 4th in a major key, and two in a minor key. This interval would occur between 4 and 7 in A major; between 4 and 7 in A minor, harmonic and melodic; and between 6 and 9 in F# minor harmonic. Keys: A major, A minor, F# minor.

60. It may be observed, in determining keys of augmented and diminished intervals, that the leading-note is the upper note of all augmented intervals, and the lower note of all diminished intervals—except in the case of one of the augmented 4ths and one of the diminished 5ths found in the minor key—in which the higher and lower notes respectively, are the leading-note of the relative major key: *e.g.*



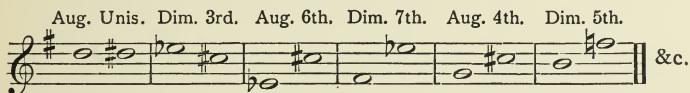
All these indicate the key of A minor, of which G $\sharp$  is the leading-note.



These, too, occur in A minor, and B is the leading-note of its relative major: C, (to which key it also belongs).

## CHROMATIC INTERVALS.

61. These may be defined as Intervals foreign to the key, *i.e.*, made by the use of accidentals; or as intervals only found in a chromatic scale. They are mostly augmented or diminished. The following are some which are in frequent use:—



The first three would be chromatic in any key.

The diminished 7th belongs to G *minor*, but is chromatic in any other key.

The augmented 4th occurs in D major, D minor, and B minor, but is chromatic in any other key.

The diminished 5th occurs in C major, C minor, and A minor, but is chromatic in any other key.

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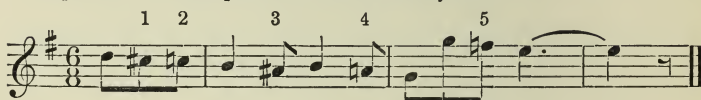
## CHAPTER V.

### TRANSPOSITION.

62. TRANSPOSITION is transplanting a piece of music bodily into a different key and thereby altering the pitch.

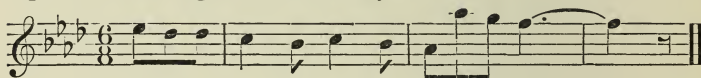
63. The alphabetical names will all be different ; and a simple plan is to write out all the notes in the new key first, without accidentals, adding them afterwards. Ex:—

Required : to transpose this into A  $\flat$  major :—



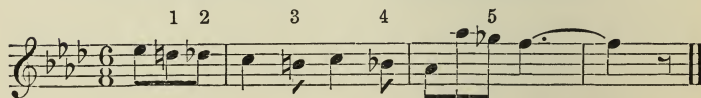
The original key is G major (*see* § 65).

A  $\flat$  is alphabetically one degree higher than G—whether a tone or a semitone need cause no concern ; the new key-signature will make that right ;—all the notes will therefore be written one degree higher, with the signature of A  $\flat$  major.



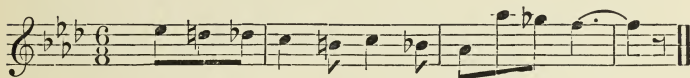
Then the accidentals will be considered ; they either raise or lower notes a semitone, or contradict previous accidentals.

- |  |   |
|--|---|
| 1. C# raises C a semitone ;            | in A $\flat$ : D $\flat$ must be raised to D $\natural$ |
| 2. C $\natural$ contradicts the C# ;   | .. D $\natural$ must be restored to D $\flat$           |
| 3. A# raises A a semitone ;            | .. B $\flat$ is raised to B $\natural$                  |
| 4. A $\natural$ contradicts the A# ;   | .. B $\natural$ is restored to B $\flat$                |
| 5. F $\natural$ lowers F# a semitone ; | .. G must be lowered to G $\flat$                       |



There should be exactly the same number of accidentals, and at the same places, in the new key, as in the original key.

64. The transposition may be tested either by comparing each note with the original, in order to make sure that it is at the proper interval from the corresponding note in the original ; or by referring each note to the key-note, to see that it is the proper interval from the Tonic.



Intervals from } Perf. Aug. Perf. Ma. Aug. Ma. Ma. Key- Perf. Mi. Ma. —  
the Key-note : } 5 4 4 3 2 3 2 note. 8 7 6 —

65. If there is any doubt as to the key of the original theme, it will be decided by the form of the question. If the theme is to be transposed into a major key the original key must be major ; if it is to be transposed into a minor key the original key must be minor.

66. MODULATION is proceeding from one key to another in the course of a melody or piece :

*Allegretto.*

D major.....

HAYDN.  
modulation to A major.



The first two accidentals are chromatic, they are foreign to the key ; G# is a modulating note, it is the leading-note of the new key.

## CHAPTER VI.

### MUSICAL TERMS.

67. THE majority of terms indicating rate of performance, style, expression, &c., are Italian; some French and German terms are added.

The following terminations are of common occurrence in Italian:

*etto* (diminutive): as *allegretto*, less quick than *allegro*.

*ino, ino* (diminutive): as *Sonatina*—a little Sonata.

*issimo* (superlative): as *prestissimo*, very fast.

*mente* = the English affix *ly*, making the word an Adverb, as *largamente*, broadly.

68. (a) Words indicating pace.

*Grave*. Very slow, grave, weighty.

*Adagio*. Slow, leisurely.

*Largo*. Slow and broad.

*Larghetto*. Diminutive of *Largo*. Not so slow and broad.

*Lento*. Slow.

*Andantino*. Diminutive of *Andante*—see foot-note.

*Andante*. Going; at a moderate pace.

*Allegretto*. Diminutive of *Allegro*. Rather quick.

*Allegro*. Cheerful, quick.

*Vivo, vivace*. Lively, brisk.

*Presto*. Fast.

*Prestissimo*. Very fast.

Gradually slower:—

*Rallentando, rall.* Slackening.

*Ritardando, ritard.* Retarding.

*Ritenuto, rit.* Held back.

*Slargando.* } Slackening.

*Slentando.* }

Gradually slower and softer:—

*Calando*. Decreasing.

*Mancando*. Waning.

*Morendo*. Dying.

*Perdendosi*. Losing itself.

*Smorzando*. Becoming extinguished.

Gradually slower and louder:—

*Allargando*. Becoming broader.

Gradually faster:—

*Accelerando, accel.* Accelerating.

*Affrettando*. Hurrying.

*Più tosto*. More quick.

*Stretto*. Literally: close. Musically: quicker.

*Stringendo*. Pressing, hastening.



*A tempo*, or merely *tempo*. In time, after there has been some variation, such as *rall.*

*Tempo primo*. Original time.

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*Andante* means simply "going"; *Andantino* ought therefore to mean "less going," i.e., more slowly; but as *Andante* has been commonly accepted as indicating a slow rate of movement, many composers have used *Andantino* to signify "less slow."

## 69. (b) Words indicating tone.

*Pianissimo, pp.* Very soft.*Piano, p.* Soft.*Mezzo piano, mp.* Moderately soft.*Mezzo forte, mf.* Moderately loud.*Mezza voce.* Half voice, medium tone.*Poco forte, pf.* A little loud.*Forte, f.* Loud.*Fortissimo, ff.* Very loud.*Crescendo, cres.*  Increasing in tone, gradually louder.*Diminuendo, dim.*  *decrescendo.* Diminishing, decreasing in tone.

## 70. (c) Words indicating style.

*Affettuoso, con affetto.* Affectionate, sympathetic, with feeling.*Amoroso, con amore.* With love, sympathetic, with feeling.*Agitato.* Agitated.*Aggradevole.* In an agreeable manner.*Amabile.* Pleasant.*Animato.* Animated.*Con anima.* With soul, expression.*Appassionata.* } With deep feeling.  
*Con passione.* }*Brillante.* Brilliant.*Con brio.* With vigour.*Cantabile.* In a singing manner, melodiously.*Comodo.* Easy.*Delicatamente.* Delicately.*Dolce.* Sweet, soft.*Doloroso, Dolente.* Sad.*Con energia.* With energy.*Con fuoco.* With fire.*Giocoso.* Jocose, playful.*Gioioso.* Joyous.*Grazioso.* Graceful.*Con grazia.* With grace.*Legato.* Smooth and connected.*Leggiero.* Light.*Lusingando.* Flattering, caressing, coaxing.*Maestoso.* Majestic.*Marcato.* Marked.*Mesto.* Pensive, sad.*Mosso, con moto.* With movement.*Semplice.* In a simple manner.*Scherzando.* Playful.*Simile.* In a similar manner.*Soave.* Quiet, gentle.*Sostenuto.* Sustained; often slightly slower.*Staccato.* Short, detached.*Con tenerezza.* With tenderness.*Teneramente.* Tenderly.

*Tenuto.* Held, sustained.

*Tre corde.* }

*Tutte corde.* } Without the soft pedal of the pianoforte.

*Una corda.* With the soft pedal. (Chap. xiv.)

# 71. Words used in connection with others.

*A.* To, by, in. *Al.* To the.

*Assai.* Very, much.

*Ben.* Well.

*Col,* or *colla.* With the.

*Come.* As, like.

*Con.* With.

*Da.* From. *Dal.* From the.

*Di.* Of.

*E,* or *ed.* And.

*Gran,* *grande.* Great.

*Il* or *la.* The.

*L'istesso.* The same.

*Ma.* But.

*Meno.* Less.

*Molto.* Much.

*Non.* Not.

*Ossia,* or *o sia.* Or this (an alternative passage).

*Po'.* Then.

*Più.* More.

*Poco.* Little.

*Poco a poco.* Little by little.

*Quasi.* As if, like.

*Sempre.* Always.

*Senza.* Without.

*Subito.* Suddenly, at once.

*Tanto.* So much.

*Troppo.* Too much.

# 72.

## GERMAN TERMS.

*Äusserst.* Extremely.

*Ausdruck.* Expression.

*Bewegt.* With motion.

*Durchaus.* Throughout.

*Empfindung.* Feeling.

*Ein wenig,* *Etwas.* A little, rather.

*Frisch.* Lively.

*Fröhlich.* Cheerful.

*Gebunden.* Legato.

*Gehalten.* Sustained.

*Geschwind.* Quick.

*Gestossen.* Staccato.

*Immer.* Sempre.

*Innig.* Intense, heartfelt—(*affettuoso*).

*Kräftig.* Vigorous.

*Kurz.* Short.

*Langsam.* Slow.

*Lebhaft.* Lively.



*Leidenschaft.* Passion, deep feeling.

*Lustig.* Merry, gay.

*Mässig.* Moderate.

*Nach ſ nach.* Poco a poco.

*Nicht.* Not.

*Rasch.* Quick, spirited.

*Schnell.* Quick.

*Sehr.* Very.

*Singbar.* Cantabile.

*Stark.* Strong, loud.

*Zart.* Dolce.

*Ziemlich.* Moderately.

## 73.

## FRENCH TERMS.

*Affaiblissement.* Weakening—diminuendo.

*Agilité.* Brilliance, lightness.

*Agrémens.* Ornaments.

*À la mesure.* A tempo.

*Ardeur.* Spirit.

*Bien.* Well.

*Dehors.* Prominent.

*Delié.* Slight, easy.

*Demi-voix.* Mezza voce.

*Douce.* Dolce.

*Égal.* Equal, smooth.

*Élan.* Spirit, life.

*Élargissez.* Allargando.

*Emporté.* Impassioned.

*Empressé.* Eager, hastened.

*Enchaînez.* Follow on—segue.

*Étincelant.* Brilliant, sparkling.

*Fière.* Bold, spirited.

*Fort.* Strong.

*Légalement.* Lightly.

*Moins.* Less—meno.

*Peu.* Little—poco.

*Plus.* More—più.

*Se perdant.* Perdendosi.

*Pressant.* Hastening.

*Retenant.* Ritenuto.

*Rythmé.* Marked.

*Sans.* Without—senza.

*Serrant.* Quickening.

*Sec.* Short.

*Subitement.* Subito.

*Suivez.* Colla parte.

*Tant.* So much—tanto.

*Triste.* Sad.


*Trop.* Too much—troppo.

*Vif, vivement.* Life, lively.

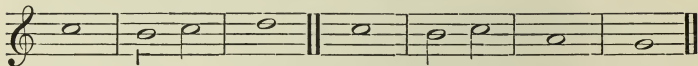
*Vite.* Quick.

## CHAPTER VII.

### SIGNS, ABBREVIATIONS, &c.

74. MUSIC is divided into small equal sections by single Bar-lines (§ 34); a *Double Bar*  marks the end of a movement, or some important division.

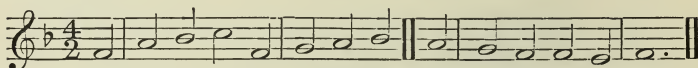
In a chant there is a double bar answering to the colon in the Psalter, and another at the end of the verse :





Day by..... day : we mag - ni - fy Thee.



[A single chant fits one verse of the Psalm and a double chant two verses].

In Hymn tunes a double bar is placed at the end of each phrase, *i.e.*, each line of words; it does not necessarily signify the end of a musical bar.



As now the sun's de - cli-ning rays To - wards the eve de-scend ;

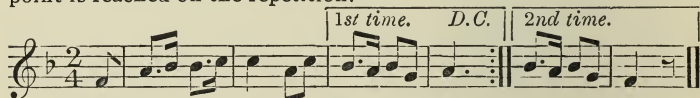
75. Dots before a double bar :   mean that the section just completed is to be repeated.

Dots immediately after a double bar   indicate that the coming section will have to be repeated, but dots will be found also just before the double bar at the end of the section.

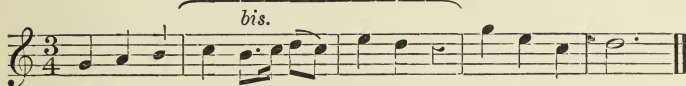
*D.C.*, *Da Capo* (from the beginning) signifies that the music is to be repeated from the beginning, either up to this point again, or as far as the word *fine* (end). See also Pause, § 80.

*D.S.*, *Dal Segno* (from the sign). The music is to be repeated from the sign *S*.

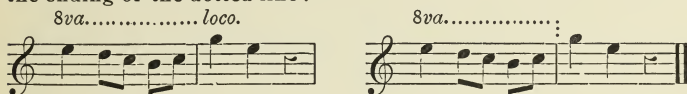
In any of these cases (of repeating a part of the music), it may be desired that the ending should be different the second time. Then there will be found a bar or so marked 1st time (Ital. *prima volta*) and another bar or so marked 2nd time (Ital. *seconda volta*)—or perhaps merely I and II or 1 and 2,—it being understood that the part marked 2nd time is to be substituted for the part marked 1st time when this point is reached on the repetition.



Occasionally,—generally in MS. instrumental parts—a passage which is to be played twice, is marked *bis* (twice):

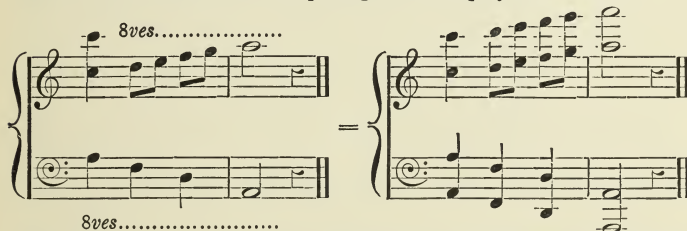


76. 8va. written above a passage indicates that it is to be played an Octave higher. The term *loco* (place) is often used to shew where the ordinary pitch is to be resumed; or it may be shewn merely by the ending of the dotted line:



8va. written below a passage—generally in the bass—will mean that it is to be played an octave lower.

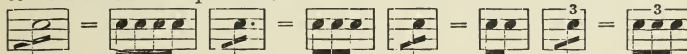
8ves. or 8vi. means that the passage is to be played in octaves.



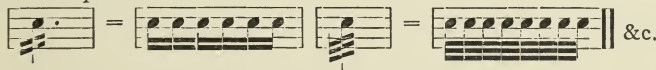
8va *bassa* means simply an *octave lower*, and it may properly be applied to any part, not necessarily the bass.


77. The following abbreviations are used, in the present day, only in orchestral parts, but they are often found in old pianoforte music.


(a) One mark through the stem of a note signifies that the note is to be divided into quavers:—



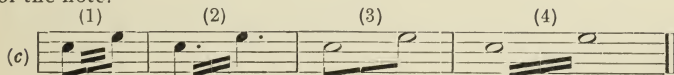
Two marks denote division into semiquavers; three marks into demi-semiquavers:—



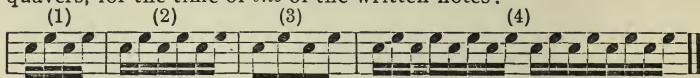
The division of a semibreve is marked: 

(b)  &c. (*trem.* = *tremolo*) indicates a very quick repetition

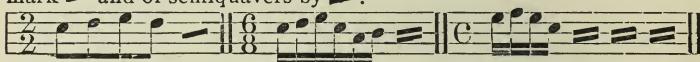
of the note.



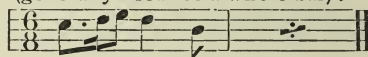
These require attention ; the two notes are to be played alternately in (1) demi-semiquavers, (2) semiquavers, (3) quavers, (4) semi-quavers, for the time of *one* of the written notes :



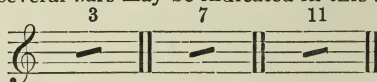
(d) The repetition of a group of quavers may be indicated by the mark  $\text{—}$  and of semiquavers by  $\text{≡}$  :



(e) The repetition of a group of notes of various values may be indicated by  $\div$  (generally used for a whole bar) :



(f) Rest for several bars may be indicated in this simple form :—

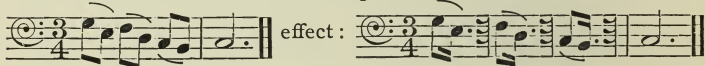


78. SLURS, or legato marks (*Legato*, bound) are curved lines placed over or under notes to shew that they are to be performed in a

smooth, connected manner :

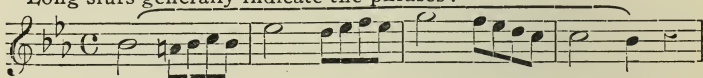
In music for stringed instruments they indicate that the notes should be played in one movement of the bow ; in vocal music that those notes are sung to one syllable.

When two notes are marked with a slur, the first is usually accented, and the second cut rather short, separating it from the next note :



Judgment must be exercised in the performance of passages so marked.

Long slurs generally indicate the phrases :

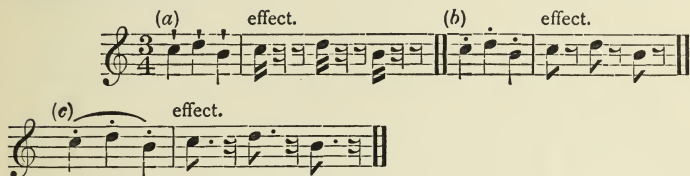


PHRASING is the proper observance of the construction of phrases, sentences, &c. ; with due regard to the divisions and accents, and their relative importance : so that an intelligent reading may result.

79. STACCATO : short, detached. There were formerly three degrees of staccato, indicated by (a) dashes :  $\text{—}$  very short ; (b)

dots :  $\text{·}$  fairly short ; (c) dots with a slur :  $\text{· — ·}$  just separated, (mezzo staccato).

These different degrees of staccato are sometimes roughly represented as follows:—



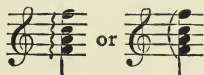
The dash is seldom seen in modern music, though its importance was insisted upon by Beethoven; dots only are used for (a) and (b), and the actual degree of shortness must be determined by the performer, with due regard to the pace and character of the music.

80. A PAUSE  $\frown$  over or under a note or rest signifies that the note or rest is to be prolonged beyond its proper value as much as is consistent with good taste. The relative prolongation will generally be greater in quick time than in slow.

It will sometimes be found over a note or over a double bar instead of, or in addition to, the word FINE, to shew the end after a D. C. (§ 75).

81. ARPEGGIO. The notes of a chord—any kind of chord—played or sung one after another,—a characteristic effect on the Harp (Ital.

*arpa*, the harp). It is indicated as follows:



the lowest note should be on the beat as a rule:—



Arpeggios are often written out in full:



—in vocal music always.

BROKEN CHORDS are, technically, arpeggios covered by one position of the hand:




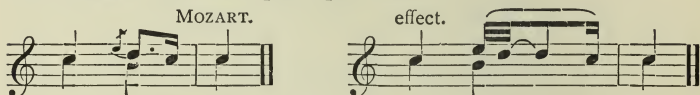
## CHAPTER VIII.

### ORNAMENTS.

82. THE following are the more important musical ornaments, and the usual manner of performing them; slight modifications are occasionally necessary in certain circumstances, and it must be remembered that the mode of performance has varied with different writers.

For more detailed information, and for an explanation of several "harpsichord graces" not included in this chapter, a text book on the subject should be consulted.

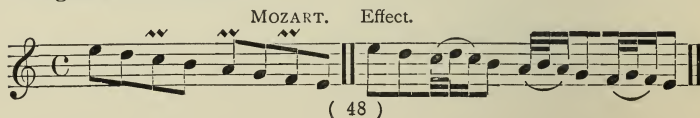
83. The ACCIACCATURA (or short appoggiatura) (Ital. *acciaccare*, to crush) a grace note written smaller than the principal note, with a dash through the tail . It should be as short as possible, with due regard to musical effect; it should come on the beat, the value being taken out of the principal note:—



84. The APPOGGIATURA (Ital. *appoggiare*, to lean upon) a small grace note, accented and dwelt upon: it takes half the value of the principal note to which it is attached, if that principal note is a simple note; if the principal note is a dotted note it takes a third or two thirds of the value of that note—whichever has the best musical effect.



85. The MORDENT (♯♯) a grace consisting of the principal note, the note above (the upper auxiliary), returning to the principal note. It begins on the beat:—



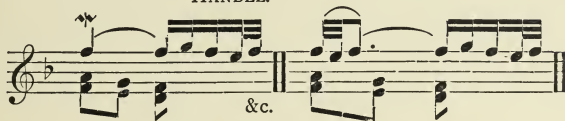


In quick time.

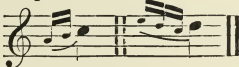


83. The INVERTED mordent (♯) the principal note, the note *below* (the lower auxiliary), returning to the principal note:—

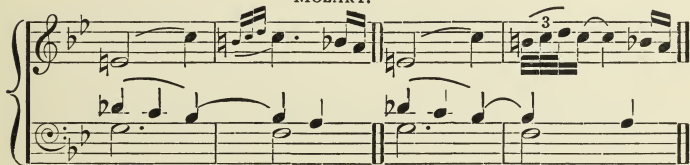
HANDEL.



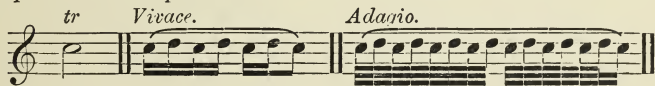
[In the time of Bach the inverted (lower) mordent was called the mordent, and the upper mordent the pralltriller].

Small groups of little notes :  generally conform to the rule as to beginning on the beat.

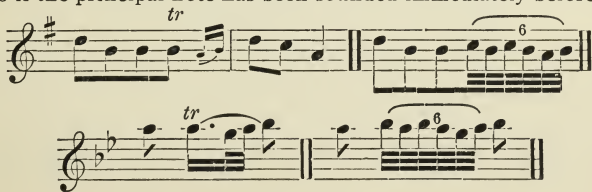
MOZART.



87. The SHAKE or TRILL : (*tr*) the quick alternation of the principal note and the note above. The number of the alternations will depend upon the Tempo of the music : in slow time more will be required than in quick time.



The shake may begin on the principal note, as above, or it may begin with the upper note (the upper auxiliary) ; it generally should do so if the principal note has been sounded immediately before:—





If the shake is to begin with the upper auxiliary it is sometimes indicated by a small note :—

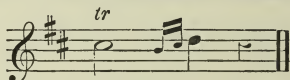


The shake generally ends with a Turn (*see below*, § 88), especially when it is followed by a higher note :—



In this case the last five notes should consist of a triplet and a couplet, as shown above. Unless the shake begins with the upper auxiliary, in which case the triplet is not necessary.

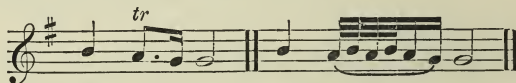
The turn at the end is often indicated in small notes :—



When the shake is followed by a lower note the turn is often dispensed with :—



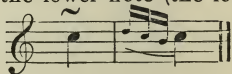
This should always be the case when, as so often occurs in Bach and Handel, the shake is on a dotted note followed by an anticipation of the next principal note. The shake should then end at the dot, with a note of the value of the dot :—



An accidental above the sign denotes that the upper note of the shake is to be in accordance with that accidental.



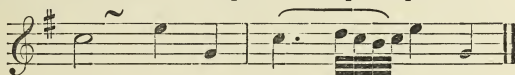
88. The TURN ( ~ ) (*Ital. gruppetto*), consists of a group of three notes added to the principal note: the note above (the upper auxiliary), the principal note itself, and the lower note (the lower auxiliary), ending on the principal note.



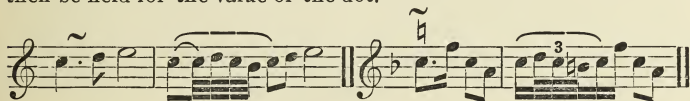
(a) When the sign is placed *over* a note, the manner of performing it is as above, the value of the turn being taken out of the principal note:



(b) When placed after a note, the principal note is to be sounded first, and the value of the turn, with the return to the principal note, is taken out of the latter part of the principal note.



(c) When placed over, or just after, a dotted note—(unless the dotted note represents a beat in compound time)—the turn is at the end of the plain note, finishing on the principal note, which must then be held for the value of the dot.

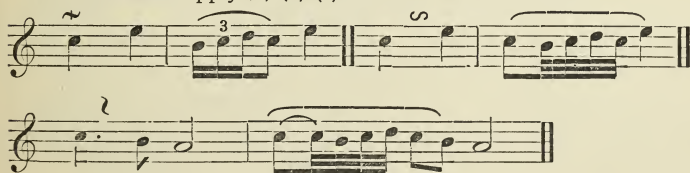


If the principal note is a dotted note representing a beat, the turn is performed as (b).

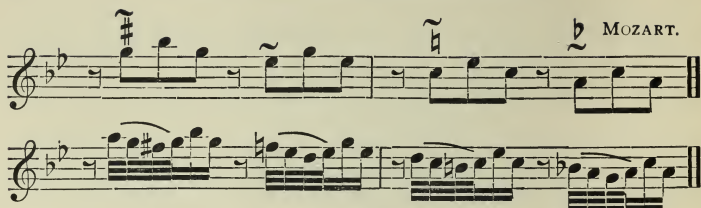


89. An INVERTED TURN ( ~ ~ ~ ) is the same ornament reversed: the *lower* auxiliary first:

The same rules apply (a) (b) (c) as in the "direct" Turn.



An accidental above a Turn ( ~ ~ ~ ) affects the upper auxiliary, and an accidental below a turn ( ~ ~ ~ ) affects the lower auxiliary




Sometimes the turn is written in small notes, and these are not always accurate as to value, but the performance should be in accordance with the general principles:

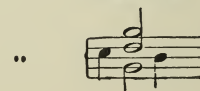
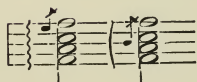
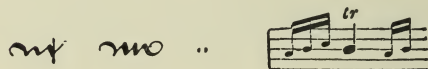


Performance:—



90. Some old signs are:—

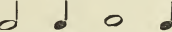
 equivalent to *tr*—a shake.



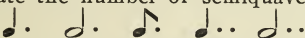
## SPECIMEN EXAMINATION QUESTIONS.

## CHAPTER I.



1. Define the terms: Note, Staff, Clef, Great Staff, Middle C, Octave, &c.

2. Name these notes, and state the number of semiquavers to which each one is equal:  &c.

3. Write these notes and name them: a note equal to 4 quavers; a note = 8 demisemiquavers; a note = 16 semiquavers, &c.

4. State the number of semiquavers contained in each of these notes: 

5. Write a dotted note = 6 quavers; another = 3 minims; another = 14 demisemiquavers.

6. Write the note or dotted note which is equal to each of the following groups: (a)  (b)  &c.

7. Name these rests: 

8. How many Clefs are there? Name them.

9. Write on a 5-line staff the C clef as used for alto voice; also as used for tenor voice.

10. Write the note middle C as represented on all the different staves, with the proper clefs.

## CHAPTER II.

11. Define: Scale, Key-note, Key, Degree, Tetrachord, &c.

12. What are Sharps and Flats and why are they necessary?

13. Explain what is meant by the Order of Keys.

14. Write the scales of A major, E $\flat$  major, &c., (without key-signatures), placing the necessary sharps and flats before the notes; mark the semitones by slurs.

15. Write on the Treble and Bass staves, &c., various major key-signatures.

16. Explain the terms: major key, minor key.

17. Write examples of minor scales, shewing the three different forms of the minor scale, and marking the semitones by slurs.

18. Explain the term Relative key, and name the relative of E major, of A $\flat$  major, of F $\sharp$  minor, of B $\flat$  minor, &c.

19. Name the Mediant in D major, the Leading-note in G harmonic minor, the Subdominant in F, the Supertonic in B, &c.

20. Write a Chromatic scale, harmonic form, on D (one octave ascending only).

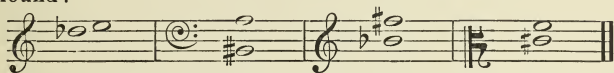
21. Write an Arbitrary chromatic scale (one octave ascending), in G major, and in G minor, with proper key-signatures.



35. Write a 4th on every note of the scale of G harmonic minor, and name each one.

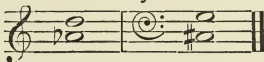
36. Write the four augmented intervals which occur in E harmonic minor; invert them, and name the inversions.

37. Name the minor key in which each of these intervals would be found :—



38. Name the major and minor keys in which each of these intervals would occur :—

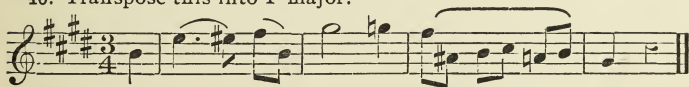
The first interval is a major third (D4 to F#4) in the key of D major. The second interval is a minor third (G4 to Bb4) in the key of G minor.



39. Write two examples of Chromatic intervals.

## CHAPTER V.

40. Transpose this into F major.



## CHAPTER VI.

41. Give the meanings of *Larghetto*, *Mässig*, *Étincelant*, &c.

42. Give the Italian, French, and German words which signify quick, lively, soft, &c.

## CHAPTER VII.

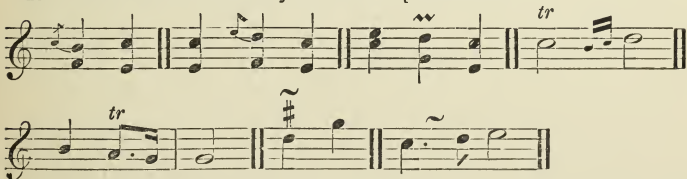
43. Explain : D.C., Fine,  $\frown$ , Arpeggio, &c.

44. Write out these bars in full, as they should be performed:—



## CHAPTER VIII.

45. Write these out as they should be performed :—



46. Write an example of each of these, and shew the manner of performance: *acciaccatura*, *appoggiatura*, mordent (direct and inverted) trill, turn, &c.



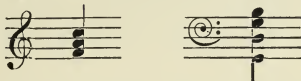


# PART II.

## CHAPTER IX.

### TRIADS.

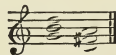
97. A CHORD consists of certain notes sounded together :



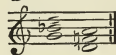
98. A TRIAD is a chord of three notes ; a fundamental or “root” note—not necessarily the key-note—with the 3rd and 5th of that note.

There are four varieties of Triad :—

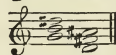
(a) Major : with *major* 3rd and perfect 5th :



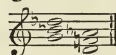
(b) Minor : with *minor* 3rd and perfect 5th :



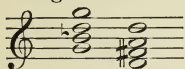
(c) Augmented : with *major* 3rd and augmented 5th :



(d) Diminished : with *minor* 3rd and diminished 5th :



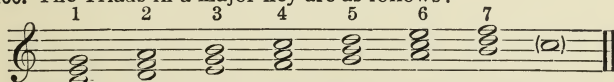
99. The major and minor Triads are Concords—they consist of consonant intervals—and are often termed COMMON CHORDS, although some writers only allow this term when the octave is added :—



This need not trouble the student, as either description would be accepted.

The Augmented and Diminished Triads are dissonant, and can never be considered as common chords.

100. The Triads in a major key are as follows :



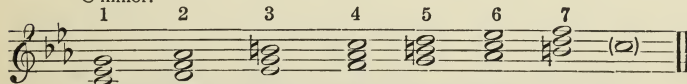
Major. Minor. Minor. Major. Major. Minor. Diminished.

*Major* on the Tonic, Subdominant, and Dominant.

*Diminished* on the Leading-note.

101. The Triads in a harmonic minor key are :

C minor.



Minor. Diminished. Augmented. Minor. Major. Major. Diminished.

*Minor* on Tonic and Subdominant.

*Major* on Dominant and Submediant.

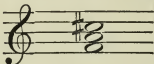
*Diminished* on Supertonic and Leading-note.

*Augmented* on the Mediant.

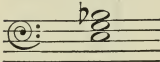
The Triads in the normal and arbitrary forms of the minor key can easily be worked out in the same way.

#### NAMING KEYS TO WHICH TRIADS BELONG.

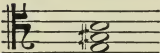
102. (a) Required: the name of the key to which this Triad

belongs:  an augmented Triad is only found on the 3rd of a minor key; F is therefore the 3rd of the key, which is D minor.

(b) Required: to find the keys in which this Triad would occur:

 a diminished Triad occurs on the leading-note of a major key, and on the leading-note and supertonic of a minor key; E is the leading-note of F major and F minor, and the supertonic of D minor.

(c) Required: the keys in which this Triad might occur:

 a major Triad occurs on three notes in a major key: the 1st, 4th and 5th; and on two notes, the 5th and 6th, of a harmonic minor key; E is the 1st in E major, the 4th in B major, the 5th in A major, the 5th in A minor and the 6th in G# minor.

This Triad would also be found in A minor, melodic form, and in C# minor and F# minor, normal form; but the mention of these last is not very important, as modern harmony is based principally on the harmonic form of a minor key.

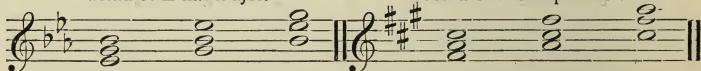
#### THE INVERSION OF TRIADS.

103. All the above Triads are in what is termed the root position, i.e., with the fundamental note—the root—as the lowest note.

If the lowest note—the root—is placed an octave higher, leaving the 3rd of the root as the bass note, the chord is said to be in the first inversion; if, again, the 3rd of the root is placed an octave higher, leaving the 5th of the root as the bass note, the chord is in its second inversion:—

Triad of E flat major.

Triad of F sharp minor.



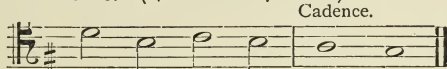
Root position. 1st invers. 2nd invers. Root position. 1st invers. 2nd invers.

## CHAPTER X.

### CADENCES.

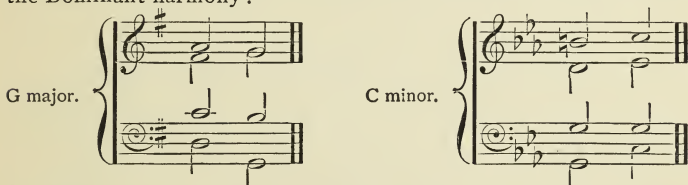
104. A Cadence is the conclusion of a musical phrase.

The ancient Modal ending was the fall of the melody from the supertonic to the tonic. (Latin *cadere*, to fall):—

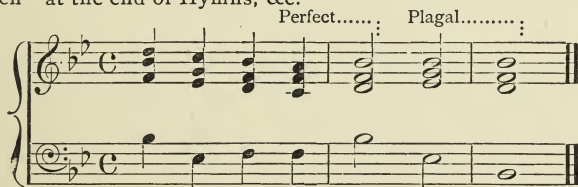


In modern music there are several forms of Cadences, which punctuate the ends of phrases and sentences, not all having a final effect:—

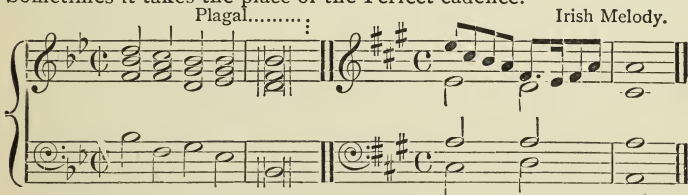
(a) The Perfect Cadence: nearly always found at the end of a tune or piece of music; it consists of the Tonic chord preceded by the Dominant harmony:—



(b) The Plagal cadence: usually an extra one after the Perfect, as "Amen" at the end of Hymns, &c.



Sometimes it takes the place of the Perfect cadence.



(c) The Imperfect Cadence: used at the end of subordinate phrases, where a final effect is not wanted; it ends on the dominant.



## CHAPTER XI.

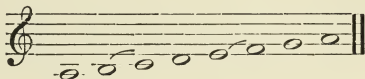
### ANCIENT MODES.

106. THE music with which we are most familiar—that of the last 300 years or so—is written in either the major or minor mode, based on the major or minor scales (*see* Chap. II.).

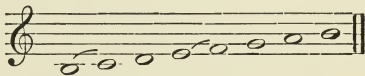
The more ancient music was based on scales in which the order of tones and semitones varied considerably.

107. The Ecclesiastical system, gradually evolved in the fourth to the tenth centuries, is as follows: (the scales consist entirely of natural notes):—

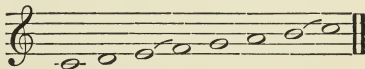
1. The Æolian, on A :



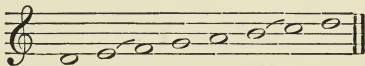
2. The Locrian, on B :



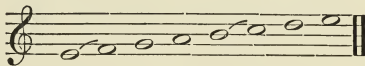
3. The Ionian, on C :



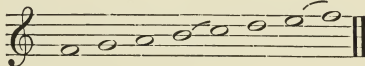
4. The Dorian, on D :



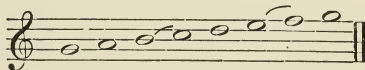
5. The Phrygian, on E :



6. The Lydian, on F :



7. The Mixo-Lydian, on G :

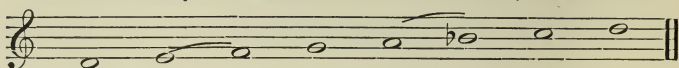


[These names are taken from the earlier Greek system, but the scales do not correspond.]

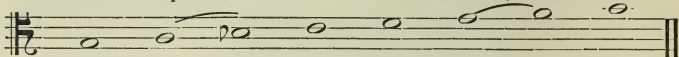
Gregorian chants and old Plain-song tunes were written in these modes, and this fact explains the feeling of doubtful tonality which the unaccustomed hearer experiences.

108. The scales were sometimes transposed to a more convenient pitch :—

Æolian mode transposed; semitones between 2nd and 3rd, and 5th and 6th.



Dorian mode transposed; semitones between 2nd and 3rd, and 6th and 7th.



This contributed to the merging of all the scales into two kinds:—those which had a major third from the key-note, and those which had a minor third.

In much old music the key is described as G or D, &c., with the greater third; or A, E, &c., with the lesser third.

109. It will be seen that No. 3, the Ionian, is a true major scale, and Nos. 6 and 7 *almost* major; No. 1, the Æolian, is a true normal minor scale, and Nos. 4 and 5 almost minor.

110. Tunes have been based on all kinds of scales, both in old times and in the present day:—

1. (Dorian.) Irish.
2. (Dorian.) Scotch.
3. (Mixo-Lydian.) Irish.
4. (Æolian.) Russian.
5. (Pentatonic, 5-note, scale.) Chinese.
- (Whole tone scale.) REBIKOFF.
- 6.



## CHAPTER XII.

### OCTAVE SYSTEM.

111. This is a plan for indicating notes of definite pitch without using a staff:

Great Octave.	Small Octave.	Once-marked Octave.	Twice-marked Octave.
C D E F G A B	c d e f g a b	c' d' e' f' g' a' b'	c'' d'' e'' f'' g'' a'' b''

A b' c d'' would therefore represent:—

Notes in the octave below the Great octave would be written CC; DD, &c; and in the octave above the twice-marked octave the notes would have three marks: c''' d''', &c.

The marked notes have sometimes short horizontal lines, either above or below the letter, instead of accents:  $\bar{a}$   $\underline{b}$   $\bar{\bar{c}}$   $\underline{\underline{d}}$ , &c.

112. The term *in alt* indicates notes in the octave from upwards; and *in altissimo* notes in the octave above that.

### SCORES.

113. THE music for a single vocal or instrumental part—such as for violin, flute, 'cello, &c., is written on a single five-line staff. Music for pianoforte, harp, &c., on two staves (§ 5). For the organ three staves are used; two for the manuals and one for the pedals:



114. OPEN Score is the arrangement of all the parts one above another, on separate staves:—

(a) BACH. or (b)

S. A. T. B.

(c)

1 Vln. 2 Vln. Vla. 'Cello.

115. SHORT Score (or Condensed Score) has all the parts reduced to two staves: Treble and Bass:—

(a & b) (c)

In this case the upper part belonging to each staff—the Soprano and Tenor parts in examples (a) and (b) and the 1st Violin and Viola parts in example (c)—must *always* have the stems upwards, whether that part has the highest sound or not, and the lower part must *always* have the stems downwards. The actual sounds of the Tenor part in (b) are an 8ve lower than the written notes. (*See* p. 7.)

116. Pianoforte or organ score has the voice parts—or violin and 'cello part, &c. in the case of a pianoforte Trio, Quartet, &c.—in open score, with the pianoforte or organ part underneath.

117. Full score (*Fr.* Partition; *Ital.* Partitura; *Ger.* Partitur) displays all the parts concerned in a Symphony, Opera, Oratorio, &c. The arrangement has varied at different times, but the following is generally the order in the present day :—

Flutes (and Piccolo)	)	Wood-Wind.
Oboes (and Cor Anglais)		
Clarinets (and Bass Clar.)		
Bassoons (and Dble Bn.)		
Horns	)	Brass.
Trumpets (and Cornets)		
Trombones (and Tuba)		
Drums	)	Percussion.
Cymbals, Triangle, &c.		
Harp		
1st Violin	)	Strings.
2nd Violin		
Viola		
Solo part or Chorus . . . . .		
'Cello and D. Bass . . . . .	)	

## CHAPTER XIII.

### SOUND.

118. SOUND is the sensation produced on the brain by vibrations, set up by some instrument, and transmitted through the air or other medium to the tympanum of the ear.

119. If the vibrations are regular and sufficiently rapid the sound is musical; if they are irregular it is simply noise.

120. The pitch of a sound depends entirely upon the rate of vibration—Middle C requires 256 vibrations a second, and the compass of sound ordinarily distinguishable by the human ear extends to about three octaves below that, and four octaves above;—roughly the compass of the pianoforte.



It will be noticed that the octave above any note requires double the number of vibrations.

121. *Strings*: the rate of vibration varies according to the length, tension, and weight of the string.—The longer the string the slower the vibration and the deeper the note.—The tighter or shorter the string the quicker the vibration and the higher the note.—The heavier the string the slower the vibration, and the deeper the note.

122. *Wind instruments, organ pipes, &c.*: It is the vibrating length of the column of air contained in the tube which counts primarily. The longer the tube, the lower the note. The length of the vibrating column of air may be varied in many instruments by opening or closing holes in the side of the tube, as the vibrating length of a string may be varied by stopping with the finger.

### HARMONICS, &c.

123. It is practically impossible to obtain a simple vibration, and therefore a single pure sound. With the whole length vibration necessary to produce any note, there are always smaller subsidiary vibrations of the string or column of air going on at the same time, which also produce sounds, but faintly in comparison with the primary one, and not easily recognised; although they are an important factor in the matter of quality of tone.

124. These sectional vibrations are called Harmonics, Overtones, or Upper partials.

Harmonics: sounds produced by the division of the vibration into aliquot parts.

Overtones : sounds over and above the primary tone.

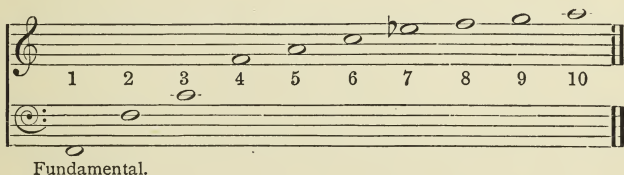
Upper partials : vibrations of parts of the whole, producing upper sounds.

125. It is possible to divide a vibration artificially into these sections, bringing into prominence one or other of the upper sounds and eliminating the primary one ; sounds so produced are known as Harmonics.

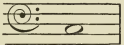
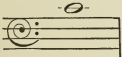
They are obtained on a string by gently touching it at a point which will cause the vibration to divide at that point into halves or quarters, &c.

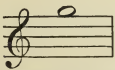
They are obtained in wind instruments by different blowing.

126. THE HARMONIC SERIES,—the order in which the harmonics occur by dividing the vibration into halves, quarters, &c. It should be noticed that the sounds all belong to the Major key of the fundamental note except No. 7 : the minor 7th.

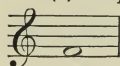


This diagram shews not only the order of the harmonics, but the proportionate rates and lengths of vibration necessary to produce those sounds.

Examples : (a)  requires a certain number of vibrations per second, (128, see § 120) ; the interval of an octave is represented by 1 : 2, or  $\frac{1}{2}$ , and the vibrations necessary to produce the note —other things being equal—will be half the length and twice as fast as the lower C : = 256.

 is an 8ve and a fifth above middle C (256), this will be represented by 1 : 3, or  $\frac{2}{3}$  ; and the vibrations necessary will be one third the length and three times as fast : 768.

(b) Required: the number of vibrations necessary to produce



; this F is a perfect fourth above middle C; the interval

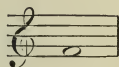
of a perfect 4th is represented by the ratio : 3 : 4, or the vibration fraction =  $\frac{3}{4}$ ; therefore:— 3 : 4 :: 256 (middle C) : (F).

$$\text{middle C} = \frac{256}{4}$$

$$3 \overline{)1024}$$

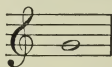
$$\underline{\underline{341\frac{1}{3}}}$$

vibrations per second for

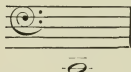


(c) The length of open pipe required for particular notes can also be ascertained on the same plan, *e.g.*, Required: the length of

pipe necessary to produce



manual



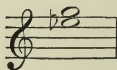
requires an open pipe 8 feet in length; the

G is No. 6 in the harmonic series of this low C; therefore the length of pipe required is  $\frac{1}{6}$  of 8 feet = 1 foot 4 inches.

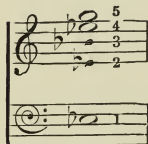
### RESULTANT TONES.

127. These are natural phenomena resulting from the vibrations of two different notes sounded together. They are not easily recognised unless the two notes are fairly high in pitch, and are sustained equally with some degree of force: then the lower resultant—the differential—can often be distinctly heard. The Differential tone is the sound produced by a supplementary or sympathetic vibration, of which the rate is equal to the *difference*

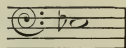
between the other two, *e.g.*,



a major third, ratio  $\frac{5}{4}$



, difference 1; the resultant will be



two

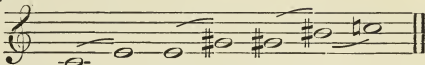
octaves below 4.

These sounds are sometimes spoken of as Tartini Tones, as the composer Tartini first wrote about them scientifically, though they had been already mentioned by Sorge.

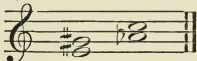
128. Summational tones are higher sounds, of which the rate of vibration is equal to the *sum* of the other two.

## TEMPERAMENT.

129. BY the term *Temperament* is meant the tuning of key-board instruments,—the organ, pianoforte, &c.—on a system which allows the same key to do duty for notes which are not strictly of the same pitch, as F $\sharp$  and G $\flat$ —G $\sharp$  and A $\flat$ , &c. (*See* p. 20.)

Three *true* major 3rds—

would arrive at a sound (B $\sharp$ ) which is flatter than C—(the same note as B $\sharp$  on the key-board).

A true major 3rd above E: (G $\sharp$ ) would be lower in pitch than a true major 3rd below C: (A $\flat$ ). 

This is because a true major 3rd is rather less than  $\frac{1}{3}$  of an octave.

3rds therefore, in tuning, are modified or “tempered” so that three shall make a perfect 8ve.

Twelve *true* 5ths would arrive at a sound which is sharper than C. 5ths are therefore also “tempered”; and so on.

These discrepancies are very small, and by dividing the Octave into twelve equal semitones they are distributed, and the notes then approximate so closely to the true ones, that they can be made to answer for sounds of different names and of *practically* the same pitch. (*See* p. 21.)

This system of tuning is called EQUAL TEMPERAMENT. It follows that the instrument is not *perfectly* in tune in any major or minor key, but the imperfection is so slight that it is hardly recognisable.

130. Many organs, &c., were formerly tuned on a system of *unequal* temperament; the major and minor keys most in use—such as C, G, F, D, &c.—being tuned more perfectly than the others, some of which were consequently unpleasantly out of tune.

131. Bach's Wohltemperirte Clavier (well-tempered clavier)—the 48 preludes and fugues in every major and minor key—was a kind of manifesto in favour of Equal Temperament. Since about 1850, the unequal system has disappeared.



## CHAPTER XIV.

### THE PIANOFORTE AND ITS PREDECESSORS.

132. IN the Pianoforte the sound is produced by hammers striking the strings; there are generally three strings—tuned in unison—to each note of the upper part of the compass, in order to obtain a fuller tone, and the hammer, of course, strikes all three.

The hammer rebounds at once and the strings are left free to vibrate. To stop the vibration when desired, there are dampers, which are held away from the strings while the keys are kept down, and fall back upon the strings when the keys are taken up.

133. The right pedal (sometimes erroneously called the loud pedal), moves the whole set of dampers away from the strings, and any notes struck continue to vibrate until the pedal is released.

The abbreviation Ped. is marked where it is to be put down, and the sign \* where it is to be taken up. Care is necessary in the use of this pedal so that different harmonies shall not be confused.

134. The left pedal is properly called a “soft pedal.” There are different mechanisms by which the tone is softened; the usual action is to move the hammers so that they strike one (or two) instead of the three strings, hence the terms: *Una corda*, when it is to be used, and *Tre corde*, or *tutte corde*, when it is to be released.

Beethoven writes *Senza sordini* (without dampers), when the right pedal is to be used, and *con sordini* (with dampers), when it is to be taken up.

The action of the hammers, dampers, and pedals should be investigated at the pianoforte itself.

### EARLIER INSTRUMENTS.

135 (a) The Virginal (Elizabethan): a small instrument of four octaves placed upon a table or stand. The brass wires were plucked by jacks—uprights with projecting points of quill which twanged the string.

(b) The Spinnet (also 16th cent.) similar to the virginal but generally of a different shape.

(c) The Clavichord (clavis, a key; chorda, a string): the strings were *struck* by a metal point called a tangent. It continued in use until the middle of the 18th century, and was a favourite instrument with J. S. Bach.

(d) The Harpsichord (horizontal harp) a considerable development of the preceding; with a compass extending to five octaves, more than one string to each note, plucked by jacks; sometimes having two key-boards, stops, and pedals, to produce different effects.

Very interesting specimens are to be seen in the Victoria and Albert Museum, and in the Donaldson Museum at the Royal College of Music, Kensington.



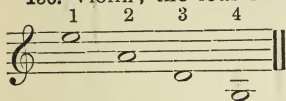
## CHAPTER XV.

### ORCHESTRAL INSTRUMENTS.

[The compass of the different instruments given in this chapter is only approximately that made use of in ordinary orchestral music.]

#### A. THE STRINGS—stringed instruments played with a bow.

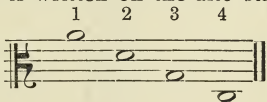
136. Violin; the four strings are tuned in fifths to these notes:—



The lower strings are thicker and

heavier than the first, and not strung at so high a tension, so that although they are all of the same length, the rate of vibration varies with the weight and tension of the string, (§ 121). Compass about  $3\frac{1}{2}$  octaves. The violins of an orchestra are usually divided into firsts and seconds.

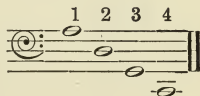
137. Viola. (*Fr.* Alto; *Ger.* Bratsche), rather larger than the violin. The music for the viola is written on the alto stave. The



four strings are tuned in fifths:

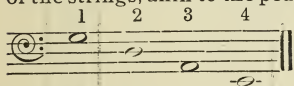
Compass about  $2\frac{1}{2}$  octaves.

138. Violoncello, the bass of the strings, tuned:



Compass about 3 octaves.

139. Double Bass (*Ital.* Violone or Contrabasso), the deepest bass of the strings, akin to the pedal pipes of an organ. Tuned in-fourths:



sounding an octave lower. The music

is written an octave higher than the real sounds, so as to save innumerable ledger lines. Compass about 2 octaves.

140. The Viola—(old English Viol)—is the root of all the names.

Violino (*ino*, diminutive) the small viol.

Violone (*one*, augmentative) the large bass viol.

Violoncello (*cello*, diminutive) the smaller bass viol.

141. Harmonic effects— (§ 123)—are easily obtainable on all stringed instruments.

Pizzicato means that the strings are plucked with the finger instead of using the bow.

Double-stopping is playing two notes at once on different strings.



8-keyed  
Flute.



Oboe.



Clarinet.



Bassoon.

## B. THE WOOD WIND.

142. In all wind instruments the sound is caused by the vibrating column of air contained in the tube or pipe.

In the wood wind, when all the holes in the side of the instrument are closed, the column of air vibrates in its whole length, producing the fundamental—lowest—note of the instrument; other notes are obtained (*a*) by unclosing holes, so varying the length of the vibration, which ends at the open hole, or (*b*) by blowing differently and dividing the vibration into harmonics (§ 123).

143. The wind instruments made of wood are of three kinds: (*a*) those with no reed, (*b*) those with a single reed, (*c*) those with a double reed.

144. (*a*) With no reed: Flute and Piccolo. The flute is held horizontally, and the sound is produced by blowing across a hole close to one end; the splitting of the breath against the edge of the hole causes a flutter, which sets the column of air in vibration.

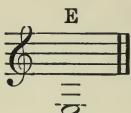
The holes in the side were originally closed or opened with the fingers (as on a tin whistle), but in order to obtain all the semitones, truer intonation, and greater facility in playing, the holes are now controlled by keys, of which, on the Boehm flute, there are 16.

Compass: three octaves from middle C upwards. The flute is capable of rapid runs and arpeggios, and quick repeated notes. The tone is clear and sweet, without great variety of expression.

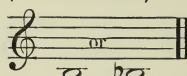
In some old scores it will be found marked *Flauto traverso* (cross-wise flute) to distinguish it from *Flûte à bec*, which is now obsolete.

The Piccolo (*Fr.* *Petite Flûte*; *Ger.* *Kleine Flöte*) is about half the size of the flute, and therefore an octave higher in pitch. To write these high notes at their real pitch would necessitate the constant use of ledger lines, so the music for the piccolo is written as for a flute, it being understood that the sounds are an octave higher than the written notes; in other words, the piccolo transposes up an octave. The compass, mechanism, and capabilities are the same as the flute, except that it has no keys for the lowest C and C $\sharp$ . The tone is shrill in the high notes.

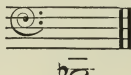
145. (*b*) With a single reed: Clarinets. The vibration of a single thin piece of cane fastened to the mouth-piece sets in motion the air in the tube. There are holes and keys similar to the flute. Clarinets of three different sizes are written for in the ordinary classical scores: the Clarinet in C, in B $\flat$ , and in A; there are also alto and bass clarinets. All these have a compass of three octaves

upwards from . The tone is free and limpid, and rapid runs and arpeggios are easy. (See § 151.)

146. (c) With double reed: Oboe and Bassoon. The vibration is set up by a double piece of thin cane which forms the mouth-piece, placed between the lips.

147. Oboe (*Fr.* Hautbois): Compass, two and a half octaves upwards from . The tone is rather thin and sharp, akin to the bagpipe, but more refined. The mechanism is very similar to the flute, but rapid passages are not easily effective.

148. Cor Anglais (*Ital.* corno Inglese); an alto oboe, larger in size and a fifth lower in pitch. The music is written as for an oboe, but the sounds are a fifth lower. (§ 151.)

149. The Bassoon (*Ital.* Fagotto; *Ger.* Fagot,) compass three octaves upwards from . The tone is somewhat like the 'Cello.

150. Double Bassoon (*Ital.* Contra fagotto.) The double bass of the wood wind; as with the double bass of the strings, the sounds are an octave lower than the written notes.

### TRANSPOSING INSTRUMENTS.

151. The method of writing for these requires some attention.

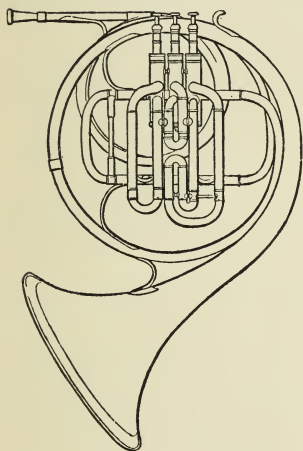
In the case of instruments stated to be in B $\flat$ , in A, in F, &c., the music for the natural key of the instrument—whatever that may be—is written in the key of C.

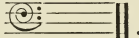
The same fingering which will produce the scale of C major on the clarinet in C will produce the scale of B $\flat$  major on the clarinet in B $\flat$ , and the scale of A major on the clarinet in A. The B $\flat$  clarinet is therefore said to transpose down a whole tone, and the A clarinet down a minor third; the interval of transposition being the difference in pitch between the natural key of the instrument and the natural key of C.

The Corno di bassetto (similar to clarinet) transposes down a perfect fifth, so that the written scale of C major will produce the scale of F major on this instrument; (exactly the same as the Cor Anglais).

Bass clarinets in B $\flat$  and A transpose down an octave below the ordinary clarinets in B $\flat$  and A;—down a 9th and 10th respectively.

## C. BRASS INSTRUMENTS.



12. (a) Horn (*Ital.* corno.) This is a circular coil of from 8 to 12 feet of tube, of which the fundamental note is . In the early

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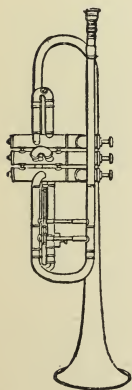
natural horn the only notes obtainable were those of the harmonic series, as on the coach horn and bugle. It could be set in other keys by putting on longer or shorter pieces of tube called crooks.

153. The modern Horn has three valves which open the way into extra pieces of tubing which form part of the instrument, and the necessity for crooks is obviated.

Of course each extra piece of tubing adds to the length of the vibrating column of air enclosed and the pitch of the instrument is

lowered. One valve lowers it a semitone, another a tone, the third a tone and a half.

The horn always transposes down;—if in F it transposes down a fifth, if in D down a 7th, and so on.



154. (b) Trumpet (*Ital.* tromba or clarino) is roughly an octave higher in pitch than the horn, and like the horn originally produced only the notes of the harmonic series.

There have been various types; the modern ones mostly have three valves, or keys, like the horn; those in D, E $\flat$ , E and F all transpose up, those in B $\flat$  and A transpose down.

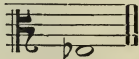
155. (c) Cornet (*Ital.* cornetto) in B $\flat$  or A, of about the same compass as the trumpet.

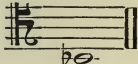
It is easier to play, but the tone is less pure. It transposes down.

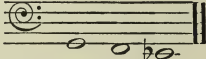


156. (*d*) Trombone (*Ger.* Posaune) : this consists of two bent tubes, one sliding in the other ; the total length of the tube—and consequently the pitch—being varied by shifting the movable part in or out.

There are three sizes : alto, tenor and bass, and the compass is roughly that of the alto, tenor and bass voices.

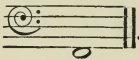
The alto trombone (seldom used now) when “closed,” that is at its shortest length, has E♭  as its

fundamental note ; the tenor has B♭  and

the bass G, F or E♭  each with its

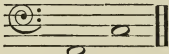
harmonic series of notes like the horn. By pushing out the movable tube certain distances (positions) the pitch of the fundamental note and its harmonics is lowered by successive semitones. Trombones are also made with valves like the horn. They are all non-transposing.

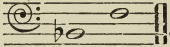
157. (*e*) The Tuba : the lowest bass of the brass ; it has valves and a compass of about three octaves from

. It is non-transposing.  
8va.

#### D. PERCUSSION.

158. (*a*) Drums (*Ital.* Timpani ; *Fr.* Timbales ; *Ger.* Pauken). The metal body is termed the Kettle, hence the term kettle-drums. The parchment head stretched across the top is capable of being tuned to the extent of a fifth, the tension being varied by means of screws arranged around the rim.

There are always two in an orchestra, the larger one tuned to any note between  and the smaller one to any note

between . In modern scores there is generally a third drum.



(b) Bass drum : (*Ital.* Gran Cassa ; *Fr.* Grosse Caisse ; *Ger.* Grosse Trommel) produces a deep booming sound, not tuned to any particular note.

(c) Side drum : (*Ital.* Tamburo ; *Fr.* Tambour ; *Ger.* Kleine Trommel) not tuned to any particular note.

(d) Triangle.

(e) Cymbals, (*Ital.* Piatti ; *Fr.* Cimbales ; *Ger.* Becken,) two metal plates producing a clanging sound when struck together.

(f) Tambourine, (*Fr.* Tambour Basque.)

(g) Bells, (*Fr.* Carillon ; *Ger.* Glöckenspiel,) gongs, &c.

The music for (a) and (b) is written on the bass stave, for (c) (d) (e) (f) on the treble stave, for (g) on any convenient stave. Sometimes two are written for on the same stave. Sometimes a single line suffices.

#### THE HARP.

159. The modern Harp (*Ital.* Arpa ; *Ger.* Harfe,) has a compass of  $6\frac{1}{2}$  octaves (nearly the same as the pianoforte.) It is set in the major scale of C $\sharp$ —(every note flat.) Any note and its octaves may be raised a semitone by putting down one of the seven pedals half-way ; or a whole tone by putting down a pedal the whole way.

These pedals act upon revolving discs with projecting pins which grip the strings and shorten the vibrating length.

It is called a "diatonic" instrument, as chromatic passages are mostly impracticable.

The music is written, as for the pianoforte, on two staves.

#### OBSELETE INSTRUMENTS.

In Bach's scores will be found parts written for the following instruments which are not now in general use.

Viol d'amore ; a kind of viola, having 7 strings played with the bow, and other strings beneath the finger-board which only vibrated sympathetically.

Viol da Gamba ; a kind of violoncello having 6 strings played with the bow, and sympathetic strings underneath.

Oboe d'amore ; an oboe in A, transposing down a minor 3rd.

Oboe da caccia (hunting hautboy) ; a predecessor of the Cor Anglais.

Cornet ; a small reed instrument of rough oboe quality.

Corno da caccia (hunting horn).

Lute ; a stringed instrument played by the fingers ; the shape is that of a mandoline, but larger. It had several strings, and a fretted finger-board.

Theorbo ; a large double lute, with bass strings, is found in the scores of Handel's *Esther* and *Saul*.



## CHAPTER XVI.

### MUSICAL FORM.

160. Form in music simply means the plan upon which a melody or a movement is constructed.

There are varieties of Form, but the underlying principle is the same in all: that of securing balance of phrasing and tonality.

Only elementary points are mentioned here.

### FORM OF MELODY.

161. Most themes will be found to consist of 4-bar or 2-bar *Phrases*, which can be divided into halves or *sections*.

Two phrases will generally make a *sentence* or *period*; and two sentences may complete the melody. Examples of 4-bar phrases: The Banks of Allan Water; Beethoven's pianoforte sonata, F minor, Op. 2, No. 1, Adagio; Op. 2, No. 2, A major, Rondo.

Examples of 2-bar phrases: The Bailiff's daughter; Beethoven's pianoforte sonata, C major, Op. 2, No. 3, Adagio.

162. *Extension*.—A melody may be extended to three sentences, as: Home, sweet home; Beethoven's pianoforte sonata, A major, Op. 2, No. 2, 1st subject; and Op. 90, E minor, 1st subject.

The sentence is extended to three phrases in Beethoven's pianoforte sonata, F minor, Op. 2, No. 1, Minuet; and Op. 10, No. 2, F major, 1st subject.

An extension may be made by repeating a phrase or half-phrase, as in the Minuet above-mentioned: or by prolonging or delaying the cadence, as at the end of the 1st subject of the first movement, and of the Adagio in Beethoven's pianoforte sonata, C major, Op. 2, No. 3.

163. *Contraction*.—Sentences and phrases are sometimes shortened.

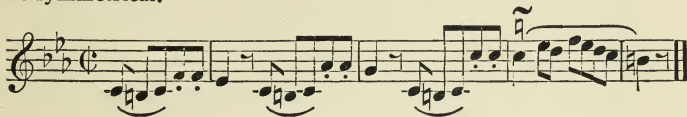
Examples: God save the King, the 1st part consists of three sections only, the 2nd part has the regular four.

Beethoven's pianoforte sonata, G major, Op. 14, No. 2, last movement: the third sentence of the subject is contracted into a phrase and a half.

In the middle of the Scherzo of Beethoven's 9th Symphony, the phrases are contracted into three bars.

Sometimes there is a contraction by making a new subject or phrase begin at the same point as that on which the previous one ends.

164. It must be remembered that the bars of a phrase do not always agree with the bar lines: a phrase may begin on any part of a bar, and it should end at a point which will allow the next phrase to begin on the corresponding part of another bar, if the tune is to be symmetrical.



### FORM OF MOVEMENT.

165. I. *Binary Form*. Consisting of two parts. Simple, Short, or Ancient, Binary is as follows: The first part begins in the tonic and modulates to the dominant or relative key (double bar): the second part begins in the same key as that in which the first part ends, and modulates back to the tonic key.

There is generally some reference to the first subject in the second part; this may be (*a*) immediately after the double bar in the new key—either direct: (Bach French Suite VI Minuet,—in the Bourrée it is in the bass), or inverted, as in many of the Gigs. (*b*) Sometimes it appears later, in the original key: (Bach French Suite I, Minuet II, and the Minuets and Scherzos in Sonatas generally—Handel Suite VI—Gigue). Occasionally the first part ends in the tonic (Bach French Suite I: Minuet II.).

(Modern Binary: see § 171.)

166. II. *Ternary Form*: consisting of three parts.

Simple Ternary or Aria form:—

The first part begins and ends in the tonic key, (double bar);

The second part begins and ends in some other key (double bar sometimes, not always).

The third part is a repetition of the first part.

In the airs of Bach, Handel, and Scarlatti, the third part is simply a "Da Capo."

(Modern Ternary: see § 172).

167. III. *Rondo, or Episodical Form*:

Simple Rondo: the principal theme is repeated two or three times with contrasting episodes between the repetitions. (Bach English Suite V Passepied).

(Modern Rondo: see § 174).

## THE SUITE DE PIÈCES.

168. This is a collection of short movements in ancient dance rhythms, all in the same key.

These are all—with the exception of the Prelude, which is free—in the short Binary Form. The following are the usual movements.

1. Prelude ; in any time or rhythm.
2. Allemande ; common time, quick and fluent.
3. Courante ; triple time, quick and fluent, sometimes founded on the same idea as the Allemande.

After these may come any of the following :

Sarabande ; triple time, slow, with marked first and second beats.

Minuet ; triple time, fairly slow and graceful.

Gavotte ; common time, quick, beginning on third crotchet.  
(There is sometimes a second Gavotte or Musette.)

Bourrée ; common time, quick, beginning on fourth crotchet.

More ornate as a rule than the Gavotte.

Last ; Gigue : compound duple or quadruple time, fast.

Occasionally may be found in place of other movements : a Passepied, Anglaise, Loure, Polonaise, Rigadon, Passecaille, or Air, &c. These are generally in the same short Binary Form.

In Bach's English Suites and in Handel's are Variations or Doubles. In three of Handel's there is a Fugue. Bach's French Suites have no Preludes.

## THE SONATA AND SYMPHONY.

169. These are both planned on the same lines : the Sonata is written for one or two instruments, while the Symphony is written for orchestra.

Instrumental trios, quartets, &c., are also on the same plan.

The movements are as follows :—

170. There may be an Introduction (Beethoven's Sonata Pathétique : 11 bars ; Symphony No. 2 : 33 bars ; Symphony No. 7 : 80 bars.)

171. I. *Allegro* : in Modern Binary Form (sometimes called Sonata or First movement form.) This is an enlargement of the Simple Binary form, a second subject being introduced after the modulation in the first part and in the corresponding place in the second part :—

- (a) First subject in tonic.
- (b) Modulating passage to a related key.
- (c) Second subject in that key.
- (d) Coda in that key ; double bar.

Episode of development, in which themes or fragments from the first part are varied, ornamented, inverted, &c., and used as material for modulation through various keys, ultimately leading back to the Recapitulation, *i.e.* :—

- (a) First subject in tonic.
- (b) Modulating passage, altered.
- (c) Second subject in *tonic*.
- (d) Coda extended and elaborated.

Some writers, regarding the Episode as a separate section, designate this form of movement Ternary : 1st section, exposition ; 2nd section, episode ; 3rd section, recapitulation.

172. II. *Slow movement*: this may be in any recognized form ; many are in the Aria (ternary) form : Beethoven, Sonata Pathétique ; perhaps with a Coda founded on the second part : Beethoven, pianoforte sonata, Op. 2, No. 1.

173. III. *Minuet or Scherzo, and Trio* : originally in simple Binary form : Bach and Handel Suites ; Beethoven, pianoforte sonata, Op. 31, No. 3 ; but most often in the second shape, par. 165 (b).

174. IV. The last movement may be in the same form as the first ; but it is often in modern Rondo form, which is an adaptation of the principle of the simple Rondo (the recurrence of the first subject), to the modern Sonata form. The plan is the same, with additional appearances of the first subject at the end of each part. The Episode is usually formed on new material and is in short Binary form : Beethoven, pianoforte sonata, E flat, Op. 7.

#### THE CONCERTO.

175. The early Concertos were very much like Suites, but written for solo instruments, with "tutti" parts for string orchestra (*see* Corelli's, Vivaldi's, &c.).

The movements were mostly in short Binary form. Concerti Grossi for a larger orchestra were written by Bach and Handel.

176. The modern form dates from Mozart, and includes as a rule : (a) an Allegro movement in modern Sonata form, preceded by an Introduction (tutti) ; (b) a slow movement ; (c) a Rondo.

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## CHAPTER XVII.

### GLOSSARY OF MUSICAL TERMS.

- A due* (It.), *à deux* (Fr.) à 2. By two performers.
- A cappella* (It.). In the Church style.
- Ad libitum* (Lat.), *a piacere* (It.). At pleasure as to time.
- Agréments* (Fr.). Ornaments.
- Allemande* (Fr.) A movement in **C** time. (See Bach and Handel Suites.)
- Amabile* (It.). Gentleness.
- A piacere* (It.). At pleasure. (See *ad libitum*.)
- Arco* (It.). Played with the bow.
- Arioso* (It.). In the style of an Air.
- Attacca* (It.). Attach ; go on without any break.
- Aubade* (Fr.). A morning song.
- Augmentation of a subject*. An imitation in notes of double the original value. (Bach, C minor fugue. Book II.).
- Ballad, Ballata* (It.), *Ballade* (Fr.). A song in popular style, originally for dancing. The words should relate some story.
- Ballet* (Fr.), *Balletto* (It.). A dance, either instrumental or vocal.
- Barcarole* (It.). A gondola song, generally in  $\frac{6}{8}$  time. (Sterndale Bennett ; Mendelssohn "Songs without words" ; Chopin, &c.)
- Berceuse* (Fr.). A cradle song.
- Bolero*. A Spanish dance in  $\frac{3}{4}$  time.
- Bourrée*. An old French dance in **C** time. (Bach Suites.)
- Bravura* (It.). Spirit : Aria di bravura, a brilliant air.
- Caccia* (It.). Chase : corno da caccia, the hunting horn.
- Cachucha*. A Spanish dance in triple time, similar to the Bolero.
- Cadenza* (It.). A florid passage, extempore or otherwise, just before the final cadence of an air, concerto, &c.
- Camera* (It.). Chamber : Sonata di camera, chamber music.
- Canarie*. An old dance usually in moderately quick compound duple time.
- Canon* (Gr. *Kanon*, rule). A composition in which the theme is strictly imitated by other voices successively. The imitation may be at any interval. (Tallis, Evening Hymn ; Byrd, Non nobis.) See Round.
- Canzona* (It.). A vocal or instrumental composition in madrigalian style.
- Canzonet*. A short canzona ; a short song.

- Capriccio (It.)*. A fancy. A composition in no strict form.
- Cavatina (It.)*. A short air.
- Cembalo, clavicembalo (It.)*. The harpsichord, &c.
- Chaconne (Fr.)*, *ciaccona (It.)*. A slow dance-rhythm, in triple time, constructed on a ground bass: *q.v.* (Bach, Chaconne for violin; Purcell, G minor suite, &c.)
- Chiesa (It.)*. A Church: Sonata di chiesa, a church or sacred sonata.
- Colla parte (It.)*. With the solo part.
- Coda (It.)*. An extra phrase or two at the end of a movement or section; it was considerably developed by Beethoven.
- Colla voce (It.)*. With the voice.
- Concerto (It.)*. See § 175.
- Concerto grosso (It.)*. See § 175.
- Contre danse (Fr.)*, *Contre Tanz (Ger.)*. A lively dance in duple time. (Mozart and Beethoven.)
- Country dance*. An old English dance usually in compound time. ("Sir Roger de Coverley," "The Quaker's wife," &c.)
- Courante (Fr.)*, *corranto (It.)*. An old dance movement in triple time. (Suites.)
- Diminution of a subject*. An imitation in notes of half the original value. (Bach, E major fugue. Book II.)
- Direct*. A mark (w) to indicate the next note on the following line or page.
- Divisi (It.)*. The instruments or voices are to divide.
- Écossaise (Fr.)*. A Scotch dance in duple or triple time. (Schubert.)
- Fandango*. An Andalusian dance in  $\frac{6}{8}$  or  $\frac{3}{4}$  time.
- Fantasia (It.)*. A composition according to fancy; there is no rule as to the form in which it should be written.
- Gamut, Gamme (Fr.)*. The scale. Gamma = ut was the starting note of Guido's scale.
- Gavotte (Fr.)*. A dance, C time, beginning at the half bar. (Suites.)
- Ground bass*. A bass repeated with varied harmonies.
- Harmony*. Combined instrumental or vocal parts; chords.
- Hexachord*. Guido's scale of six sounds. (See note to Chap. I.)
- Homophony*. Harmony in which the parts move together.
- Hornpipe*. An English dance in C time (some old ones are in  $\frac{3}{2}$  and Handel has a movement, Alla Hornpipe, in  $\frac{3}{4}$ .)
- Humoresque (Fr.)*, *Humoreske (Ger.)*. A kind of caprice.
- Imitation*. One part imitating another more or less strictly.
- Impromptu (It.)*. A composition written "on the spur of the moment."
- Incalzando (It.)*. Hurrying.



*Ländler.* Austrian National dances, triple time.

*Loure (Fr.).* An old French dance in rather slow  $\frac{3}{4}$  or  $\frac{6}{8}$  time.

*Martellato (It.).* Hammered, with force.

*Melody.* A well arranged succession of notes for a single part; a tune.

*Minuet.* A French dance, triple time (Suites, and Haydn, Mozart, and Beethoven, Sonatas and Symphonies.)

*Modulation.* The process of passing from one key to another (§ 66).

*Motet.* A short sacred choral composition.

*Musette.* A small French bagpipe; a movement with a drone bass (Bach, English Suites III. and VI.)

*Nocturne (Fr.). Notturmo (It.) (Night.)* A calm, quiet movement, a kind of serenade.

*Nuances (Fr.).* "Shades" of variety in expression.

*Obbligato (It.).* A part which is necessary, or obligatory.

*Opus (Lat.).* Work, as: Op. 5.

*Parlante (It.).* Spoken; in the style of a recitation.

*Passepied (Fr.).* An old French dance in triple time. (Bach, English Suite V.)

*Pavan.* An old slow dance in C time.

*Pedal, pedal-note, pedal-point, point d'orgue.* A bass note, usually dominant or tonic, sustained below harmonies not directly derived from it. (See the last few bars of Bach C major and C minor preludes and fugues, Book I.). An Inverted Pedal is the sustained note placed in an upper part (Bach G  $\sharp$  minor prelude, Book I., last 3 bars.)

*Piacevole. (It.)* Pleasantly.

*Piangendo. (It.)* Weeping, plaintive.

*Pieno (It.).* Full.

*Polacca (It.). Polonaise (Fr.).* A Polish dance in  $\frac{3}{4}$  time; the rhythm is similar to that of the Bolero (Schubert, Weber, Chopin.)

*Polyphony.* Music for several parts, each part having an individual interest.

*Portamento (It.).* Carrying the sound from one note to another.

*Recitative.* Declamatory music, recitation.

*Recit. secco. (It.)* Accompanied by simple chords, see *Secco*.

*Recit. stromentato.* With more elaborate instrumental accompaniment.

*Reel.* A Celtic dance.

*Replica. (It.)* Repeat.

*Ricercare (It.).* A scholarly fugue with episodes.

*Rigadon (Fr.).* A French dance in C time.

*Ritornello (It.).* A refrain, or instrumental interlude.



- Rosalia (It.)*. A sequence by single degrees upwards.
- Roulade (Fr.)*. An ornamental flourish.
- Round*. A canon in unison ;—all the voices enter at the same pitch.
- Rubato (It.)*. Robbed, not in strict time.
- Saltarello*. An Italian dance in compound time, resembling the *Tarantelle* ;  
(Mendelssohn Italian Symphony.)
- Sciolto (It.)*. Free.
- Sec (Fr.)*. *Secco (It.)*. Dry, plain, short.
- Segue (It.)*. Follow on.
- Seguedilla*. A Spanish dance, triple time.
- Sérénade (Fr.)*. *Serenata (It.)*. An evening song.
- Siciliana (It.)*. A Sicilian dance of pastoral character in  $\frac{12}{8}$  time.
- Strepitoso (It.)*. Noisy.
- Subito (It.)*. Sudden ; as *pp* subito.
- Tacet*. Silent.
- Tarentella*. A very quick Italian dance in  $\frac{6}{8}$  time. (Heller, &c.)
- Tedesca, alla (It.)*. In the style of a German waltz. (Beethoven Piano-forte Sonata, Op. 79.)
- Tierce de Picardie (Fr.)*. The major 3rd in the final tonic chord of a composition in the minor key.
- Toccata (It. toccare, to touch)*. A kind of prelude or fantasia, generally in a more or less brilliant style.
- Tutti (It.)*. All together.
- Volante (It.)*. Flying, rapid.
- V.S. Volti subito (It.)*. Turn over quickly.
-

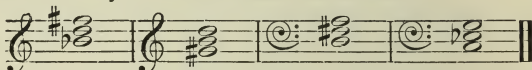
## SPECIMEN EXAMINATION QUESTIONS ON PART II.

### CHAPTER IX.

47. Explain the terms Chord, Triad, Minor Common Chord, &c.; give examples.

48. Name the Triads which are found in a major key: in a harmonic minor key, &c.

49. Name the keys in which these triads occur:



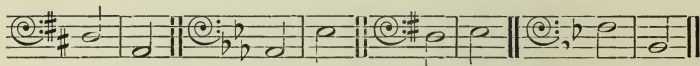
50. Write the first inversion of the triad of A major, and the second inversion of the triad of B $\flat$  minor.

51. In the key of D minor (harmonic) write the following:—

(a) The first inversion of the supertonic triad, (b) the submediant triad, (c) the second inversion of the dominant triad.

### CHAPTER X.

52. Name the cadences of which these are the bass notes:

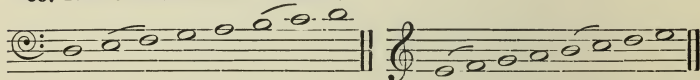


53. In the key of C minor write examples of the different cadences.

54. What is an inverted cadence?

### CHAPTER XI.

55. Name these Ancient scales:

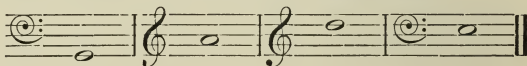


56. Write an Æolian scale, transposed to D, and a Mixolydian scale transposed to C.

### CHAPTER XII.

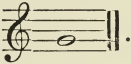
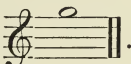
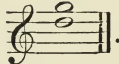
57. Write on a staff the notes represented by these letters a' G d f''.

58. Write the letters which indicate these sounds:



59. Explain the terms: short score, full score, &c.

## CHAPTER XIII.

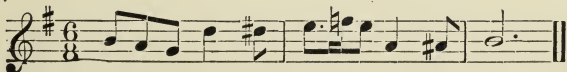
60. How do regularity and rapidity of vibrations affect sounds?
61. What conditions determine the rate of vibration (*a*) of strings, (*b*) in wind instruments, organ pipes, &c.?
62. Construct the Harmonic Series up to No. 10, on D.
63. Assuming that middle C = 256 vibrations a second, find the number required to produce .
64. Assuming that middle C requires an open pipe = 2 ft. long, find the length required to produce .
65. Find the differential tone produced by this interval .

## CHAPTER XIV.

66. Explain how the sound is produced in the pianoforte, harpsichord, clavichord, &c.
67. Describe the action of the pianoforte pedals, and the effects resulting from their use.

## CHAPTER XV.

68. Write on 5-line staves with proper clefs, the notes to which the strings of the different bowed instruments are tuned.
69. Explain the terms: Harmonics, Pizz., Arco, Double-stopping.
70. Name the instruments belonging to each of the three classes of the Wood Wind.
71. Write the lowest note playable on each of those instruments, and state approximately the compass.
72. Name those which are "transposing instruments," and the interval of transposition in each case.
73. Write the real sounds produced by the playing of this passage on (*a*) piccolo, (*b*) cor anglais, (*c*) clarinet in A, (*d*) bass clarinet in B $\flat$ .





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